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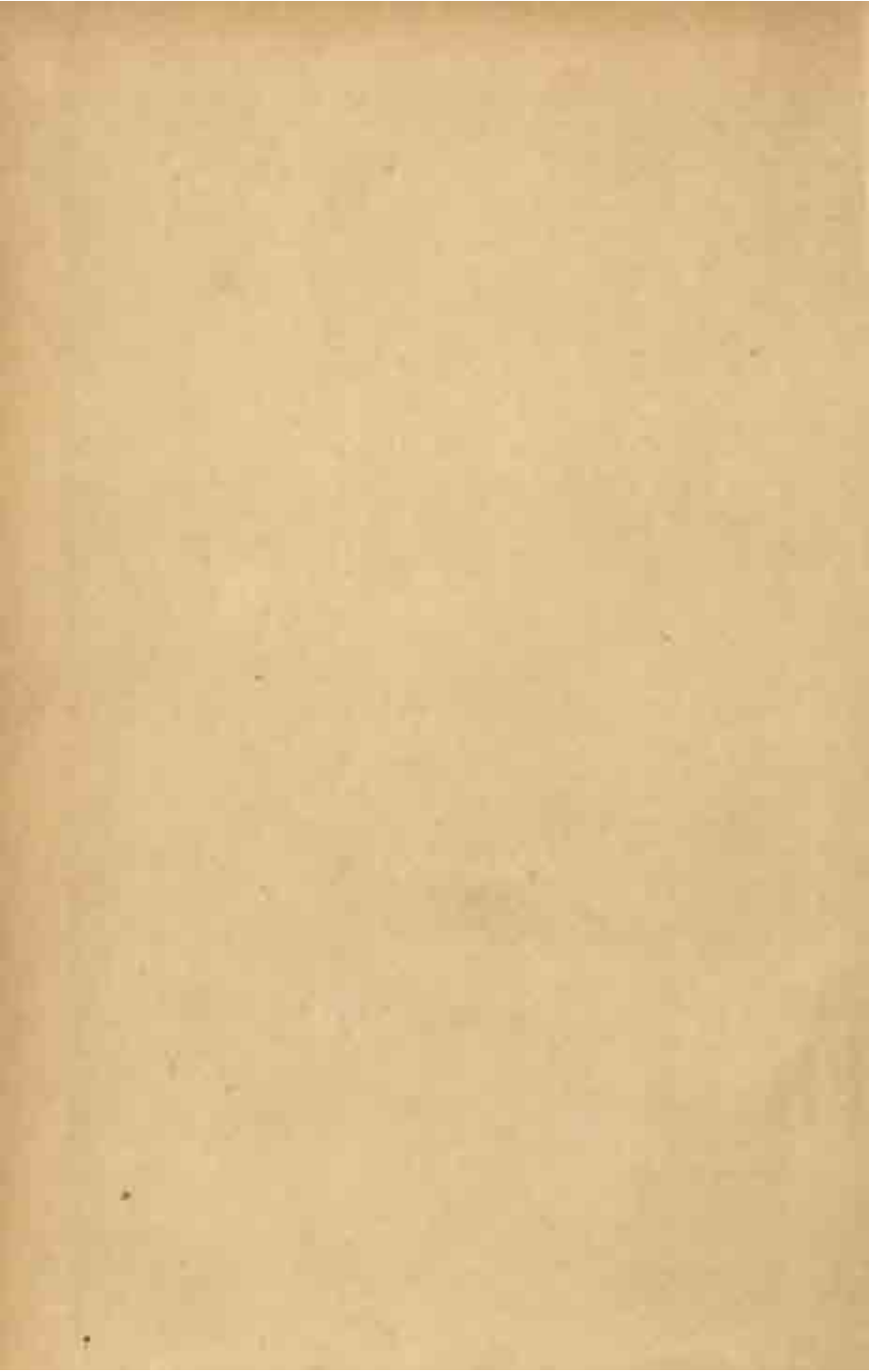
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CATALOGUE  
OF THE  
ACROPOLIS MUSEUM

VOLUME I  
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CATALOGUE  
OF THE  
ACROPOLIS MUSEUM



11740

VOLUME I

ARCHAIC SCULPTURE

BY

GUY DICKINS, M.A.

FELLOW AND LECTURER OF ST JOHN'S COLLEGE, OXFORD;  
SOMETIME CRAVEN FELLOW AND STUDENT OF THE  
BRITISH SCHOOL AT ATHENS

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The present volume is the first of a Catalogue of the objects contained in the Museum on the Athenian Acropolis. The British School of Archaeology at Athens undertook this work at the request of the Greek Archaeological Authorities conveyed by Dr Kavvadias, and this volume was prepared by Mr Guy Dickins whilst a Student of the School.

A second volume to be issued later will complete the work.

R. M. DAWKINS,

*Director.*

BRITISH SCHOOL AT ATHENS.

*May, 1911.*



## PREFACE

THE first volume of the Acropolis Catalogue deals with the Sculptures of the period preceding the invasion of Xerxes in 480 a.c., at present contained in the first seven rooms of the museum. A number of post-Persian objects in the Entrance Hall are therefore excluded. On the other hand, to avoid subsequent confusion, No. 610 and a few heads in the wall-case in Room V are included in spite of their later date.

This volume is devoted to sculpture, and therefore the architectural details at present in Room II are omitted as well as objects in terra-cotta. It is hoped that the second volume may contain the rest of the sculpture, the terra-cottas, and the architectural fragments.

The order of the catalogue was at first arranged according to the position of the objects in the museum, but as extensive changes are contemplated there, I have thought it wiser to arrange the catalogue in numerical order, so that any object may be easily found in spite of any future alteration.

I have much pleasure in thanking Dr Kavvadias and the other Greek archaeological authorities for allowing me the utmost facilities in studying the contents of the museum; Professor Heberdey of Innsbruck for assistance in the earlier part dealing with the *poros* sculpture; and Professor Schrader

of Vienna not only for invaluable suggestions concerning many of the marble sculptures, but also for the permission to use his magnificent series of photographs for the purpose of illustration. The cuts in the text are reproduced from drawings made by Mr Dudley Forsyth from these and from other photographs. As the former are for the most part still unpublished, Professor Schrader's kindness in permitting their use is thereby greatly enhanced. I have further to thank Professor Heberdey and Drs Karo and Curtius, of the German Institute in Athens, for photographs. Professors Percy and Ernest Gardner have also helped me by reading the proofs of the Introduction. To Mr Dudley Forsyth I am particularly indebted for the surmounting of many difficulties.

GUY DICKINS.

Oxford,  
*October, 1911.*



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## INTRODUCTION

### § 1. EXCAVATIONS ON THE ACROPOLIS<sup>1</sup>.

From April, 1833, when the Turkish garrison was finally withdrawn, to March, 1882, when systematic excavations were first begun under the auspices of the Archaeological Society, the surface of the Acropolis underwent continuous if unscientific investigation. Three reasons may be given why results were hardly equal to expectation. In the first place the preliminary work of clearing away the remains of the Turkish buildings was itself a long and costly operation; in the second place, largely owing to financial reasons, there was no systematic scheme nor continuous direction of the work; and thirdly, the excavators were content with probing the accumulated *débris* down to a level approximating to that of the classical surface, without seeking below it for the treasures which had been hidden as early as the fifth century B.C. It is to M. Kavvadias, more than any other single archaeologist, that we owe the recovery of the treasures which fill the Acropolis Museum. He it was who, for the first time, elaborated a consistent scheme for turning over every inch of soil above the native rock, and between 1885 and 1890 succeeded in accomplishing this tremendous task, the story of which he has lately given to the world in conjunction with Herr G. Kawerau, the architect of the excavations.

It may be as well, however, before considering more in detail the scope of these operations, to mention briefly the sequence of events from the time of the Liberation.

In July, 1833, Pittakis was appointed a colleague of Weissenborn, Ephor-General of Antiquities, to superintend

<sup>1</sup> Cf. Kavvadias and Kawerau, *Ἀνακαταρτίσις Ἀκροπόλεως*, Athens, 1907.



more particularly the discoveries on the Acropolis. It was determined in August, 1834, that the Acropolis should cease to be a fortress, and should be cleared of all buildings of post-classical date. Thus the earliest discoveries consisted of marbles, inscribed or figured, which had been lying among or built into the numerous erections of a later date. These were at first collected in the Propylaea, mainly in the north wing. At the same time trial excavations were begun in the Parthenon, the Propylaea, and on the S.W. slope. Ludwig Ross, however, who had succeeded Weissenborn, was compelled to abandon these efforts for a time in favour of the building operations in the town.

During the next two years little digging was done. Clearing of the ground continued, and some columns of the Parthenon were re-erected. Pittakis, who succeeded Ross as Ephor-General in 1836, proceeded with vigour in the demolition of later buildings. Between 1836 and 1842 the Erechtheum was cleared and partly re-erected, the mosque in the Parthenon and later additions in the Propylaea were removed, and the triangle between these three buildings was cleared for excavation. In 1837 the Greek Archaeological Society was founded for the purpose of promoting the work of discovery. More columns and part of the cella wall of the Parthenon were restored in 1841-2, and a year or two later the Nike temple was pieced together from fragments found in the great Turkish bastion on the slope below the Propylaea. Trenches were also dug south of the Parthenon, and French investigators received permission to make trials in the Propylaea and Erechtheum. In 1847 the Caryatid porch was re-erected; in 1850 the steps which now lead up to the Propylaea were restored; and two years later the French, under Beulé, discovered and restored the gate which bears that savant's name. During the succeeding years Pittakis continued his work with diminished funds owing to the temporary failure of the Archaeological Society. The numerous finds of this period, consisting mainly of fragments of the temple sculptures and great numbers of inscriptions, together with the previous collection housed in the Propylaea, were either moved to a great roofed-in cistern west of the Erechtheum or built into various walls

and buildings with the purpose of displaying them to the passer-by.

In 1863 it was determined to build a museum at the expense of Bernardakis' legatees, to supersede this somewhat primitive method of exhibition. The first site proposed, east of the Erechtheum, was abandoned after the discovery of ancient foundations, and the work was further hampered by the death of Pittakis. In 1864 Eustratiadis succeeded him, but funds were slow in coming, and it was not until 1874 that the museum was completed at the cost of the Ministry of Education. In 1875 the Archaeological Society again came forward, and with Schliemann's help the old Frankish tower at the Propylaea was demolished, and trenches dug in the north-west corner of the Acropolis. In 1877 the French school conducted excavations west of the Erechtheum, and in 1880 the German Institute dug in the Propylaea.

It was felt, however, that there was need of continuity and system in the operations, and in 1881 a large scheme was planned under the auspices of the Archaeological Society with Eustratiadis in charge.

Not until March 15th, 1882, were the first deep trenches cut north of the museum and in front of the east façade of the Parthenon. For the first<sup>1</sup> time the ground was probed below the ancient surface, and the results were instantaneous. A number of *poros* fragments, in particular the greater part of the two pediments in the first room of the museum, together with many marbles, bronzes, and terra-cottas were found close below the ancient level. In April, 1883, Eustratiadis resigned in consequence of a difference of opinion with the Archaeological Society, and digging was interrupted until February, 1884. Stamatakis was now appointed, but had barely started operations near the north-east corner of the Propylaea, when he was attacked by a serious illness, of which he died in March of the following year. In July, 1885, Kavvadias was appointed Ephor-General and continued the work of excavation in November. From

<sup>1</sup> A few pre-Persian potsherds were found by Ross in 1835 in trenches south of the Parthenon.

that time until 1900 the work was continuous, and all the surface soil was turned over right down to the rock.

Dörpfeld, and later Kaweran, acted as architect to the excavation, and the latter's minute plans of the whole area are of inestimable advantage for the history of the site.

Commencing where Stamatakis had left off, at the north-east corner of the Propylaea, the trenches were carried eastwards past the Erechtheum, and round by the museum to the south side of the Parthenon, so returning to the Propylaea. The central area was then excavated, and finally the interior of the Propylaea. The most valuable finds were made near the Erechtheum and round the east and south sides of the Parthenon in artificial pockets, where the *débris* of the Persian sack had been packed during the later adornment of the Acropolis. Thus on two days in February, 1886, fourteen of the finest of the *Korai* were found packed together in a hole north-west of the Erechtheum.

From December 18th, 1888, the Ministry of Education took the place of the Archaeological Society, until in February, 1890, the last work was done in the Propylaea.

Meanwhile since January, 1886, the Acropolis Museum had been rearranged and refitted by M. Kavvadias. A smaller magazine was added to hold the fragments, so that only the more important finds might be exhibited in the large museum. At the same time the countless fragments were examined with a view to joining those that might belong together. In this work MM. Studniczka, Winter, Lechat, Brückner and others afforded valuable help and advice. One cannot feel too grateful that the old habit of restoration in plaster was for the most part abandoned. The vases, bronzes, and inscriptions were removed to the central museum, and the museum on the Acropolis received its present shape. Professor Schrader's recent discoveries in restoration have added some and greatly supplemented others of the marble statues, and two new pediments in *poros* have resulted from the researches of Professor Heberdey.

During the last twenty years the work of excavation has twice been taken up again in the neighbourhood of the Acropolis, in 1896—1900, when the outer slopes were explored, and since 1908, when trenches were started eastwards



from the Theseum, but the Acropolis itself has already surrendered its treasures.

## § 2. THE "PERSERSCHUTT".

For the want of a sufficiently concise English equivalent we must accept the German *Perserschutt* as the generic title of the contents of those strata on the Acropolis which provided the finest of the exhibits in the first seven rooms of the museum.

In 480 B.C. and again in 479, the Persians occupied Athens and the Acropolis, razing and burning temples and statues. Whether the sack was as complete as Herodotus<sup>1</sup> would have us believe may perhaps be doubted. Pausanias, at any rate, in the time of Hadrian saw statues that had survived the wrath of Xerxes, and the contents of the museum alone are sufficient to shew that the work of destruction was not very thorough. The Athenians, however, on return to their blackened homes, determined to waste no efforts on restoration or re-erection, but to make a clean sweep of the *débris* and start the beautification of the Acropolis afresh.

The north wall of the citadel, built by Themistokles soon after the battle of Plataea, shews the same patchwork of materials as the walls of the lower town. Athens was fortified in a hurry, lest the Spartans should interfere with the work. It contains many of the architectural members of the old temple of Athena, as well as unfinished column-drums from the new temple planned by the victorious democracy of Kleisthenes. This wall was not built on the summit of the Acropolis rock, but on its side near the top, probably on the ruins of the old "Cyclopean" wall, and the pocket between the wall and the summit was packed with broken fragments of buildings and statues from the wreck-strewn surface of the hill.

The wall on the south side was later in date. Funds for its erection were not to hand until after the battle of the Eurymedon in 467 B.C. Then Kimon built it at his leisure of

<sup>1</sup> Cf. especially Dörpfeld, in *A.M.*, 1902, p. 379 foll.

<sup>2</sup> viii. 53.

squared stones—the present face is mediaeval in date—but he used the same device as Themistocles. That is to say, he increased the area of the summit by building his containing wall some way down the slope of the hill, and then filling up the pocket thus formed with the unused *débris* that was still lying among the ruined temples.

Neither Kimon, however, nor Themistokles was the first to think of extending the surface of the citadel. The older Parthenon, whose foundations may still be seen projecting on the eastern side of the great temple of Perikles, is, according to the generally accepted theory of Dörpfeld, earlier than the Persian wars. Its half-finished column-drums are built into the Themistoclean wall, and it never got beyond the earlier stages of construction, but it, too, required an extension of the summit, and excavations to the south of it have revealed some facts of its history. If another temple was to be built on the hill besides the old temple of Athena, whose foundations still lie between Parthenon and Erechtheum, it was necessary to build out an embanked foundation on the south side. How this was done is shewn by the illustration on p. 7.

In this diagram, which shews a section running north and south between the Parthenon and the south wall:

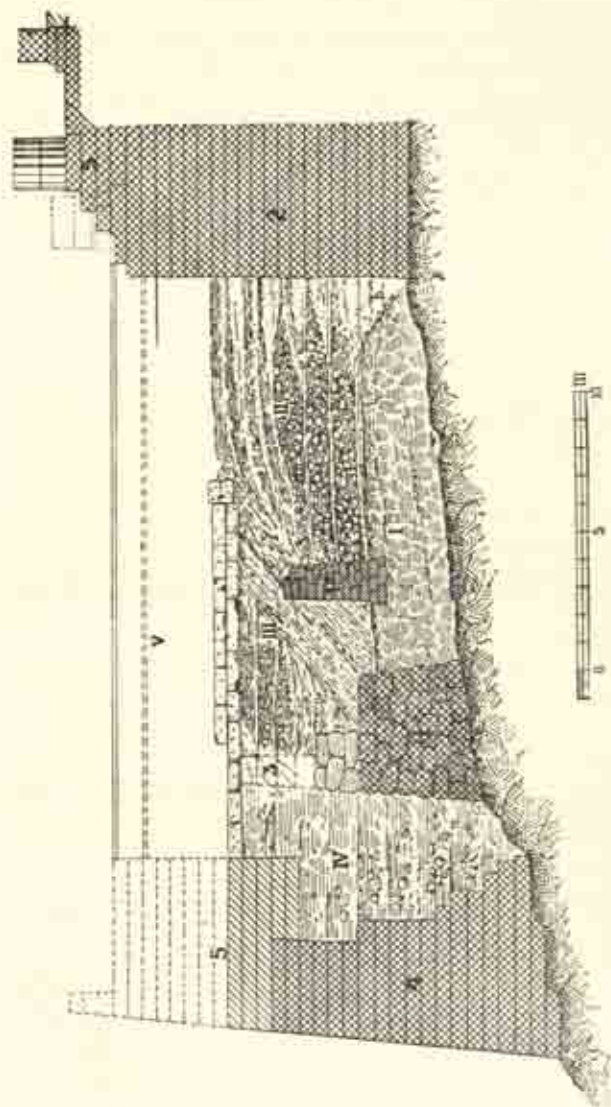
1 is the remains of the early Cyclopean wall which ran round the Acropolis hill.

I is the original soil on the surface of the rock before the building of the earlier Parthenon. The wall of the foundation is built through this stratum down to the rock.

2 is the foundation of the earlier temple and also a containing wall built contemporaneously to contain the *débris* which was shovelled in to make a platform on the south side.

II is the stratum of rubbish thrown in at the time of the earliest building. In this stratum was found the greater part of the *poros* remains.

3 is a second retaining wall built on the ruins of the Cyclopean to serve as the platform wall after the rubbish



Section running north and south from Parthenon to south wall of Acropolis<sup>1</sup>. (Dörpfeld, *A.M.*, 1902, p. 393.)

<sup>1</sup> For kind permission to reproduce this illustration my thanks are due to the Imperial German Archaeological Institute.

began to fall over 2. It shews a second period of building marked by a heightening of the foundation.

III is the *débris* filling up the angle and contemporary with 3.

4 is the Kimonian wall, the south wall of the Acropolis built after 469 to extend the platform.

IV is the corresponding *débris* containing objects of the same character as the pocket on the north side of the Acropolis, i.e. the *Perserschutt* proper, since II and III are *débris* of an earlier date.

5 is Pericles' addition to the Kimonian wall and the Periclean foundation of the Parthenon.

V is the additional filling of rough blocks and chips of rock at the time of the second (Periclean) Parthenon, when the height of the foundations was further raised, and the surface of the Acropolis levelled.

The total depth of these strata was about 14 metres (45 ft.).

5 dates from 447—434 B.C.

4 " " after 469 B.C.

Between 4 and 3 there is an interval during which, as we know from the contents of 4, came the Persian sack of 480.

Between 3 and 2 there is a short break, which is found most naturally in the Marathon period.

Between 2 and 1 there is an interval of quite uncertain length during which the foundations of the first Parthenon were laid, and *poros* sculpture flourished and passed away.

The date of the earlier Parthenon lies clearly between the Peisistratid renovation of the oldest Athena temple and the Persian wars. The unfinished drums on the north wall shew us that it was not completed in 480 B.C. The question therefore arises whether it was begun before or after Marathon in 490 B.C. Here our illustration helps us, for we see that there were two periods even in this earlier building, since 2 was built to serve as the terrace wall at first, but afterwards the height of the foundation was raised and 3 was built



further out. We have to allow, therefore, for a break and for the erection of the massive foundations of the temple. Ten years is too short a time, especially as the funds of 483—480 were devoted mainly to ship-building. We may, therefore, conclude that the gap was caused by the Persian danger 492—490, and that the earliest scheme is still older.

Under such circumstances Dörpfeld can hardly be wrong in ascribing the earlier Parthenon to the time of Kleisthenes, when the new democracy that had just expelled the tyrants would naturally desire to replace the Hekatompedon associated with their name by a new building, greater still and more ambitious, to celebrate the triumph of the new order.

It was at this time then, 508 or a little later, that the first foundations were laid, and the first accumulation of *débris* II began. In this stratum the *poros* remains are found, and it must be remembered, therefore, that the *poros* remains were buried fully 30 years before the marbles in an earlier *Tyrannenschutt*, if the word may be coined.

In this way were the great deposits of archaic sculpture formed by men who felt so confident in their own artistic skill for the future that they were content to sweep into the rubbish heap the accumulated treasures of fifty years<sup>1</sup>. Thanks to these three deposits of material, in 508, 478, and 466, we find at the present day marble and *poros* statues alike with the bloom of freshness still on them, and their original colour little impaired by time.

### § 3. CHRONOLOGICAL STUDY.

There are a few objects in the first seven rooms of the museum of a later date than 480 B.C., but it may be stated broadly that that is the lower limit of the chronological period. Most of these statues have come from the rubbish

<sup>1</sup> Many of the statues in the museum seem to have been hacked or mutilated, e.g. Nos. 595, 606, 671, 680 and 682. It has been suggested that this was for the purpose of packing them in the *Perserschutt*. It is not impossible however that it represents Persian destruction. Traces of the conflagration are visible in the many splintered surfaces like those of No. 665 and the new *Kore*.



heaps of 508—500 or of 479—469 B.C., and represent either the ruins of the Persian sack or the superseded pediments of *poros*. Another chronological datum, unfortunately hard to fix, is the remodelling of the old temple of Athena under the tyrants, when the marble peristyle and pediments superseded the earlier *poros* fronts. We possess both the new and the old pediments, but we can only estimate vaguely the date of the change. Its importance rests largely on the fact that the pediments of the Hekatompedon are among the latest manifestations of *poros* art, and consequently we can attribute with safety the bulk of the *poros* works to an age prior to that of the temple reconstruction. Contributory evidence on this point is provided by a comparison of the *poros* sculptures in general with examples of black-figured vase paintings of the first half and middle of the sixth century. The date of the François vase is generally accepted as within ten years of 550 B.C., and its points of resemblance to the Introduction of Herakles pediment are many and striking.

On a *priori* evidence therefore we may premise two general periods in early Attic art:

(1) A period lasting down into the second half of the sixth century and including the *poros* sculptures.

(2) A period succeeding this one and lasting until 480, during which time fine marble work was accomplished.

A more detailed chronology depends largely upon the internal study of style.

M. Lechat, whose two works<sup>1</sup> on the Acropolis sculptures have hitherto provided the most careful and detailed general view of early Attic art, bases his study of style on two considerations:

(1) Work in a superior material is later than work in an inferior material;

(2) Good work, i.e. work of technical excellence, is later than bad work, i.e. work of clumsy or faulty appearance.

He is thus led to divide early Attic art sharply into a period of wood technique, a period of *poros* technique, and a period of marble technique. The first period depends only

<sup>1</sup> *Au Musée de l'Acropole d'Athènes*, Paris, Lyons, 1903; *La Sculpture attique avant Phéidias*, Paris, 1904.

on theoretical and literary evidence, as no early Attic wood-work has survived.

By a further sub-division, Lechat divides the *poros* period into two parts, an early part during which bad material, full of holes, shells, and other defects, was used, and a later part in which good material was used. Similarly the age of marble is divided into periods in which the inferior marble of Hymettos, the hard Parian, and the softer coloured Pentelic were respectively employed. Within these general lines technical excellence provides his criterion for dating, and thus *poros* sculpture is started with the two rude masks (Nos. 11 and 12) and culminates with the Zeus head from the Introduction pediment. The marble period opens with the *Moschophoros*, which bridges the gap between *poros* and marble, much as the masks bridged the gap between *poros* and wood. The fine *Korai* form the next stage in art, and then come two eclectic schools of Attic-Ionic and Attico-Peloponnesian sculpture.

Before considering the detailed order of the statues it is necessary to enter a protest against the main principles of Lechat's criticism.

It is no doubt true that the earliest carvings in Attica as in most other countries were in wood or ivory or bone, but we have no evidence of wood technique in the *poros* sculptures, and therefore no right to infer that period from the contents of the museum<sup>1</sup>.

Lechat finds this evidence in the Hydra pediment (No. 1). He considers this much the oldest of the *poros* pediments, and maintains that the flat planes and sharp edges of this composition represent the methods of wood-carving. Further, he considers the tools used for *poros*-carving were the wood-worker's tools, gouges and knives, not the chisel, the discovery of which led to marble work.

It must first be remarked that the Hydra pediment is in very low relief, nowhere exceeding three centimetres, or a

<sup>1</sup> The fragments of the marble akroteria of the old Athena temple are the only statues in the museum which definitely point to wooden originals (cf. pp. 113, 114). Without doubt in early buildings the akroteria would be made of wood, but such statues afford no evidence of a "wooden" period in early Attic art.

little over an inch. We must, therefore, be careful in comparing it with works of free sculpture or in high relief. This feature of flat planes and sharp transitions is inherent in all primitive low-relief work. It is only after a long development that the sculptor of a Parthenon frieze can graduate delicately these subtle planes. The origin of low relief is simply drawing on stone and then cutting out the background. Numerous examples of this method are provided by the excavations of Sparta<sup>1</sup>, where we have the whole development from the scratched outline to the elaborate system of superimposed planes visible in the Chrysapha *stèle*<sup>2</sup>. Early wood-carving proceeds on quite different principles. It naturally works in the round, on the log not the board, and has no occasion to shew flat planes and sharp edges—wood-carvers do not split wood along the grain. Primitive wood-carving, whether ancient, as in discoveries at Ephesos<sup>3</sup>, or mediaeval, as e.g. the doors of Santa Sabina in Rome<sup>4</sup>, does not shew an arrangement of planes at all. Early works in low relief are all connected closely with drawing, and the ancestors of the Hydra pediment are vase paintings not sculptures in wood.

It is not at all surprising, therefore, that we find the closest analogy to the scene of the Hydra pediment in an early vase painting<sup>5</sup>. But we may go further than this and derive the whole of the *poros* works in the museum from the subjects of vase paintings. The figures of the introduction pediment, the seated Zeus and Hera, the marching Herakles and Iris shew the closest analogies in costume and in attitude with the scenes on the François vase<sup>6</sup>. The so-called Erechtheum pediment with its pictorial background can only be explained at so early a period as an adaptation from the painter's art, and may be paralleled in the typical fountain scenes<sup>7</sup>. The combat of Herakles and Triton is a

<sup>1</sup> B.S.A., xii. p. 333 foll., xiv. p. 25.

<sup>2</sup> *Antike Skulpturen zu Berlin*, p. 273, No. 731.

<sup>3</sup> Hogarth, *Excavations at Ephesus*, pp. 161, 217, pl. xiv. 1 and 2.

<sup>4</sup> Venturi, *Storia dell' arte italiana*, i. p. 533 foll., figs. 308—327.

<sup>5</sup> Gerhard, *Auserlesene Vasenbilder*, ii. No. 95.

<sup>6</sup> Furtwängler, *Vasenmalerei*, pl. i., ii., iii., xi., xii., xiii.

<sup>7</sup> E.g. Gerhard, *op. cit.*, iv. Nos. 307, 308.



common scene on the vases<sup>1</sup>, and so are pictures of lions and bulls. As yet no vase has given us a three-bodied monster like No. 35, but we may still hope for a replica. Bone or ivory carvings provide much closer analogies than wood-carving. Thus the lions and bulls may be compared to a fine ivory group from Sparta<sup>2</sup>, but here again the ivory-carving undoubtedly owes its origin to the engraver's art, as the half-finished Spartan ivories shew<sup>3</sup>. Wood technique, on the other hand, passes directly into marble sculpture, and such works as the Nikandra of Delos or the statue of Cheramyes in the Louvre owe their inspiration directly to primitive wooden *xoana*. This class, as we shall see, is represented in the Acropolis.

As regards tools, the chisel is demonstrably used on the masks, on the owl (No. 56), and indeed on all the *poros* work, and was certainly used in Attica at an earlier period still.

Again, as to the transition from marble to *poros*, it is true that the *Moschophoros* (No. 624) shews the closest analogies with *poros* work, but there is a whole group of sculptures in marble much earlier than the *Moschophoros*. An isolated *poros* head, moreover, No. 50, displays such marked Ionian characteristics that it can hardly have been carved before the influx of Chiot sculpture into Attica, i.e. before a period much later than the *Moschophoros*, and therefore we have evidence of *poros* work lasting down to a comparatively late date.

With regard to Lechat's sub-divisions it must be pointed out that the right-hand slab of the Hydra pediment is a piece of *poros* in every way as good as any of the blocks in the sculptures of the Hekatompedon (Nos. 35 and 36), and that inferior pieces are found not only in the Hydra pediment, but in almost any group of the whole series. Parian marble is used for the Chiot statues because the Chiot masters imported Parian and not Pentelic, but Pentelic marble was used in Attica before as well as after Parian. It was even used before Hymettan marble, since the earliest

<sup>1</sup> Cf. Gerhard, *op. cit.*, ii. No. 111.

<sup>2</sup> *B.S.A.*, xiii. p. 89, fig. 23.

<sup>3</sup> *Ibid.*, pp. 97, 99, figs. 29, 30.

statues of all, before the Hymettan *Moschophoros*, and before the *poros* pediments, are undoubtedly in Pentelic marble, though the fact is not universally admitted<sup>1</sup>.

Lechat's second principle equally fails to meet the facts. The masks, the technique of which he takes to be the earliest of all the *poros* group, are clearly of quite a developed period—the bearded head shews a satyr type of quite conventional appearance. Their primitive appearance is due to the fact that they are probably not genuine offerings at all, but small pieces carved by workmen during the dinner hour for their own amusement. They are bad and careless, but they are not early. Similarly the Zeus head, which Lechat takes to be the culminating point of *poros* art, is undoubtedly, as we shall see, from a group much earlier than Nos. 35 and 36. It cannot be too often repeated that mere excellence of style or the reverse is in itself no criterion for date. There are good early artists and bad late artists, and the work of the former will frequently look the better and the more developed from the artistic point of view. The only sure criterion of dating is to take the development of small individual features like the curves of lips, the shapes of eyes and ears, or the modelling of the cheeks. These are points in which artistic conventions gradually develop, conventions which bad artists and good alike learn from their masters, and it is by the gradual improvement of stock artistic convention, and by that only, that a series of statues can be dated on purely internal evidence.

We must look, therefore, for other principles than Lechat's in establishing a chronological series of these statues.

The first thing to do is to rule out the *poros* works from the direct line of development of Attic art. These works are all architectural, and therefore they have to conform to quite different conditions from the self-sufficing statue.

The earliest decorated pediments were no doubt painted, and therefore by tradition, as well as from the inherent

<sup>1</sup> These smaller figures are not included in Lepsius, *Griechische Marmorstudien*, and I know of no expert geological opinion. My own view is based on actual experiment and comparison with other statues in the museum.

character of relief work, these works depend on the stream of development in painting much more than on that in sculpture. It is comparatively easy to paint complicated groups of snakes and animals and wrestling men. But the problems they present to the true sculptor are very difficult, and the *poros* sculptors never even attempted to grapple with them. None of their works stand any but a frontal observation. For the development of feature-carving, and to some extent for the portrayal of the surface muscles of individual limbs, the *poros* series gives us valuable information, but it gives us little or no evidence on the growth of the sculptural conventions that led to the *Moschophoros* or the early *Kore* (No. 593). This can only be provided by free sculpture, and our first search must be for the earliest free sculpture of Athens.

Even before Lechat's publications Winter performed a most useful service by his collection of a group of early sculptures round the central figure of the *Moschophoros*. We are now enabled, however, with a closer knowledge of all the results of the excavations to extend the earliest period of Attic art some distance further back.

In Nos. 582 and 589 we have two early statues of completely *xoanic* type, i.e. the roughest possible adaptations of a block of stone to the human form. These are the statues that are derived from original *xoanon* figures in wood or fortuitously shaped meteorite stones, which formed some of the earliest objects of worship<sup>1</sup>. We might call them pre-Daedalid in type, for the name Daidalos really points to that period in development when the limbs began to be separated. No. 619 shews us that in certain circumstances this type could be preserved into a decidedly later period. In Athens, however, such statues must go back into the seventh century long before even so developed a work of art as the Hydra pediment. Nos. 582, 583, 589 and 593 give us a series of early *Kore* statues culminating in the fine figure of No. 593. Here we find steady development in the line of naturalism and decorative skill, and the identity of costume with the figures of the *poros* pediments suggests that the two series are developed together.

<sup>1</sup> For such statues cf. Pausanias, ii. 30, 4; iii. 14, 7; viii. 17, 2; ix. 3, 9.



Next to No. 593 comes No. 679, a fine piece of Attic sculpture, whose resemblance to the *Moschophoros* has already been noted by Winter. It is clear that a long line of development separates such a statue from No. 582. Other important members of this early series are the two groups of Hermes and the Charites represented by the various fragments Nos. 586, 587, 622, and 637. Hence we find in connection with female figures of quite stiff appearance heads which must be carefully compared with those of Nos. 624, 679 and the *poros* pediments. In all of them we find a round long head, the hair very simply blocked out, level eyes with the lower lid straight and the upper arched, giving a triangular shape, a nose thin at the upper part and bulging at the nostrils, a straight, unsmiling mouth<sup>1</sup> terminated by downward cuts at the corners, clumsy ears, and a square face with rather heavy chin. This is the normal head of the *poros* pediments as shewn in Iolaos, Zeus, the three-bodied monster and the smaller heads, and it is distinct from the high Ionian smiling head, and the flat Peloponnesian head with straight cheeks and bulging occiput. We may take it as the pure Attic type, and as such we find it reproduced exactly in the Hermes (No. 622). In both 624 and 679 there are modifications. In the former the eye is flatter and more oval, the corners of the mouth are ended differently, and the ridge that marks the two planes meeting behind the eye is emphasised in almost an Egyptian manner. Similarly in 679 the mouth corners are treated differently, and there is some trace of the Ionian smile. Also 678, whose head betrays features identical with those of 679, is attired in a travesty of the Ionic costume betraying faulty imitation. Now the later scenes of the *poros* pediments are undoubtedly affected by Ionian originals, e.g. the Herakles and Triton by the same type as the Assos frieze, and the bulls and lions by the Ionian type found at Sparta, or in the Xanthos frieze. We may, therefore, accept the parallelism of the *Moschophoros* group with the later *poros* works, so ably demonstrated by Winter, but we must then compare the Hermes relief with the purer Attic work of e.g. the Introduction pediment or the

<sup>1</sup> The upper lip projects slightly further than the lower at the corner and from this angle a groove runs downward.

Hydra. The horses' heads (575—580) are clearly parallel with the horses of the chariot of Iolaos. This will throw the earliest *roana* distinctly into the earliest place before the period of *poros* work at all.

We must now fix the relations of the *poros* series. It is impossible, with Lechat, to spread the whole series over a very long period. The latest limit of the Triton and three-bodied monster (Nos. 35 and 36) must antedate by some years the Peisistratid reconstruction of the Hekatompedon and can hardly be later than the decade 540—530, when Peisistratos came into full power. We may put the reconstruction tentatively at about 520<sup>1</sup>. Now, since the colouring of the earlier *poros* works is little fainter than that of Nos. 35 and 36, one can hardly postulate a great number of years for the whole series. Moreover, the parallel with the black-figured vases of the middle of the century hardly enables us to date the Hydra pediment before the decade 570—560 at the earliest. On internal reasons of style there is so little difference in technique, so little advance in spirit between earliest and latest that forty years seems the greatest possible length for the whole period. Technique grows rapidly in the sixth century. Since the *poros* technique is based primarily on drawing, we shall be inclined to recognise as the earliest those works that are the most influenced by drawing, as later those most influenced by sculptural designs. In this way we get two groups, an earlier group of No. 1, the Introduction pediment, and the "Erechtheum" pediment<sup>2</sup>, and a later group of No. 2, the bulls and lions, and the remains of the Hekatompedon pediments.

On all grounds we may take the Hydra pediment as the earliest, though not so much earlier than the others. Lechat lays emphasis on the distorted position of Iolaos, but this is

<sup>1</sup> Our only data are a comparison with other architectural works of the period, e.g. the Dionysos temple in Athens, and the hall at Eleusis: cf. Dörpfeld, *J.M.*, 1902, p. 407.

<sup>2</sup> The introduction of a scenic background in this pediment is absolutely opposed to the principles of early Greek work in relief, where the background is conceived not as the distance in a picture, but as space like the wall behind a statue. The Hellenistic sculptors were the first to treat the background as part of the relief, and thus to start perspective sculpture. It can only be explained here as a literal translation of painting into stone.



due to the difficulties of low relief. The naturalism of the horses and the crab, and the fine attitude of Herakles are works of developed art. The head of Iolaos is, however, clearly the earliest in its crudity of carving. The finish of the features is very hard and has none of the careful transitions of the "Typhon" heads. In this respect it is important also to note the development between the Zeus head and the heads of the three-bodied monster (No. 35). In the latter the eyes are rounded and cut into the head deeply at the corners; the edges of the lips are not hard, but rounded softly. Between the two lion groups there is some difference in technique. The group in the second room is careless and flat; its details are conventional. No. 3, on the other hand, is vigorous in pose, and shews a technical advance in the rendering of a soft surface like the pads of the lion's feet or the bull's muzzle by a series of small holes. Compare too the necks of the two bulls.

Another main difference is the form of composition. The earlier groups shew the figures one by one like a vase painting; the later ones shew them intertwined in a more structural way. The latest of the *poros* heads has already been mentioned, No. 50, which shews the smile and groove round the mouth of the Chiot statues.

We may now hazard a tabulation of the *poros* series:

- (1) Hydra pediment and soon afterwards the "Erechtheum" pediment. The figure of the "Hydriophore," No. 52, which belongs to this pediment, seems to approach the rigidity and primitiveness of Iolaos very closely.
- (2) The Introduction pediment. This pediment must be nearly contemporary with the François vase, which is dated usually about 550<sup>1</sup>.
- (3) The earlier Triton pediment (No. 2) and the earlier bull and lions. This shews the first appearance of Ionian sculptural notions, cf. e.g. the Assos frieze.
- (4) The Hekatompedon pediment (Nos. 35 and 36) and the second bull and lions (No. 3).
- (5) The Ionic head (No. 50).

<sup>1</sup> Walters, *History of Ancient Pottery*, I. p. 370.

Roughly one might ascribe each of these to a decade between 570 and 530. This puts the first Ionian influence about 550, or about the time of the first tyranny of Peisistratos in whose later years comes without doubt the great period of Chiot importation. According to this system the Hekatompedon pediments were erected about 540, before Peisistratos' power was firmly established, and the Chiot influence was in full swing by 530.

We must now return to the marble sculptures, where we have seen reason for two early groups, an original Attic group culminating in the Hermes relief and perhaps the *Kore* (No. 593), and a group tinged by Ionic influence in a slight degree while keeping intact its main Attic lines. This includes Nos. 624 and 679, and we may add the horseman (No. 590), whose Attic appearance is modified by his imported material, Parian marble. The first group would begin before the *poros* and develop along with them down to 550 or so, and then for the next fifteen years we have this period of earliest Ionian influence. The Naxian figures Nos. 619 and 677 and the bowl No. 592 may belong to this age, when importation was just beginning<sup>1</sup>.

We now come to a complete break in tradition caused by the appearance of the main series of the *Korai*. The line of Attic tradition is destroyed and only appears again much later in a modified form.

Until the age of the tyrants Athens occupied a position of little general importance in Greece, and remained self-centred and unaffected by foreign currents of art or politics. But with the tyranny of Peisistratos she was drawn into Aegean and Greek politics in all directions. Peisistratos and his sons were Ionian in sympathy. They had important interests in North Ionia, and they revived the Pan-Ionian position of Delos. Ionian artists and poets crowded to their court, and left inscriptions still preserved to this day<sup>2</sup>. It is, of course, a matter of history that art developed much more

<sup>1</sup> It is to this period too that we should ascribe the Egyptianizing scribes Nos. 144 and 146. It is suggested on p. 167 that these figures are derived via Naukratis.

<sup>2</sup> Archermos of Chios, *C.I.A.*, i., Suppl. iii. p. 181, Theodoros of Samos, *ib.*

quickly on the eastern side of the Aegean, and recent excavations have shewn Sparta as well as Corinth and Athens under the domination of Ionic tastes in the middle of the 6th century.

Ionian art may be said to fall roughly into two schools, the Southern or Samian and the Northern or Chiot. The Samian style is fixed for us by the discoveries of Branchidai, and of late years in Samos itself<sup>1</sup>. It is, as we might expect, Egyptianizing, with a round head, heavy face, and straightish mouth, in no way the art of the imported statues on the Acropolis. We have no first-hand evidence of what Chiot art was, but we know that Archermos invented, according to tradition, the type of the winged Nike, and that Bupalos and Athenis, his sons, excelled in the reproduction of the draped female figure. We know, too, that these artists made statues in Delos, and that their names are found in inscriptions both at Delos and on the Acropolis. At the same time we find the *Kore* type both at Delos and Athens, and in addition at Delos a Nike whose facial type is precisely that of the *Korai* and a base inscribed by Archermos<sup>2</sup>, which may or may not belong to the Nike.

We need therefore have no hesitation in associating the imported *Korai* with the names of the family of Archermos and the Chiot school.

It is now necessary to shew that this series of *Korai* is really foreign, and that some of the statues at any rate were directly imported, if we wish to prove that the Attic tradition was broken owing to Chiot importation.

<sup>1</sup> L. Curtius, *Samiaea*, A.M., 1906, p. 151, pl. x.—xii., xiv.—xvi.

<sup>2</sup> Controversy still rages on the question whether the winged Nike and the base found at Delos belong together. Klein separates the two and ascribes the Nike to a Peloponnesian school. It is impossible not to stigmatise this view as resting on a complete misconception of the true differences of Ionian and Peloponnesian art. The head corresponds closely with the *Korai* of the Acropolis, but presents no resemblance whatever to the metopes of Selinos with which Klein compares it. The broad flat head of the latter, with its flat cheeks, round eyes, and a straight mouth, shews a totally different type. Homolle's view is that it is an akroterion and not a votive offering. Whether the base belongs or not, it is still possible with Studniczka to ascribe the statue to Archermos. Kavvadias, *Ἰωνικά* i. No. 21; Collignon, i. 134; Studniczka, *Siegessäule*, p. 6; Klein, i. p. 138; Homolle, *B.C.H.*, xxv. p. 496<sup>1</sup>.



We have already seen that the type of early Attic head is fixed by a great number of examples. The Chiot *Korai* on the other hand shew a tall egg-shaped head, slanting eyes with large tear-ducts, a nose of equal breadth throughout its length, an oval face, finely carved ears, very elaborate hair, and a mouth which ends with the lip corners drawn up in a sharp bow and melting off into a semicircular groove which runs all round the mouth. Further distinctions are that the Attic figures are broad and stocky<sup>1</sup>, the Chiot tall and slim, the Attic heads held upright, the Chiot bent downwards, the Attic figures veiled in heavy drapery, the Chiot in diaphanous garments, and finally the Attic as against the Ionian costume.

The rule of Peisistratos was not firmly established until 538 B.C., and thus we may put that year as the highest limit of the importing period.

The statues of this period which shew the characteristics of Chiot art in a pure and uncontaminated manner are Nos. 594, 670, 673, 675 and 682, to select the more important of the series. There are also a few heads, e.g. No. 663, of pure Chiot type. This group of statues must be attributed definitely to Chiot artists, and was more probably made in Chios and imported, although it is conceivable that the artists may have worked in Athens with imported material. All are in Parian marble, which now becomes general on the Acropolis.

The hall-mark of early Attic art above and beyond the technical characteristics already noted is the overflowing reality and vigour of even the earliest efforts. Chiot art, for all its immense technical superiority and greater decorative effect, is in spirit cold and lifeless. Its conventional delicacy and grace at first produce a favourable effect, but in the end the repeated smile, and the insistence on decorative splendour not truly sculptural in essence, must inevitably bring a reaction to simplicity and truth. Although Chiot art swept the crudity and clumsiness of early Attic art into obscurity, and ruled Attic fashions for a quarter of a century, we find tendencies of reaction even at the period of closest

<sup>1</sup> The term is relative, as the tendency of most of the early statues on the Acropolis is towards slimness, but a comparison between Nos. 682 and 683 illustrates the essential difference.

imitation. It may be wondered why Attic art remained enslaved so long, but the reason is not difficult to find. Art depends largely on its patrons, and the best patrons were the Peisistratidae. As long as they held the tyranny, Ionian art was *en règle*, and the democratic revolution of 510 B.C. marks a separation from the ideals of the previous 30 years not the least in this, that it at once gives birth to a revival of truly Attic art.

For some time before 510 we find alongside of the imported *Korai* a class of imitations and adaptations of the type, all of which betray by some Attic feature their native origin and inspiration. But the court taste is powerful enough to keep the stream of art on the whole in Chiot lines. The development of the Chiot *Korai*, Nos. 594, 670, 673, 675 and 682, shews nothing but an increasing tendency to elaboration and decoration culminating in 594 and the superb 682. One or two decades cover the whole five. The Attic, or rather the Attic-Ionian, *Korai*, on the other hand, present a much greater variety of type. The most important of these are Nos. 671, 672, 674, 676, 680, 683 and 685. They all copy the Chiot models in costume and pose and hair-treatment, but all shew some variety in detail. Thus 685 has the straight Attic mouth and eyes; 676 revives the old Attic triangular eye and the long head; 671 adopts the old fashion of finishing the lip corners, though in a fashion much softer and neater. 672 has Chiot eyes and mouth corners, but otherwise has reverted entirely to the old type; 674, the masterpiece of this school, infinitely finer as a work of art than any of the Ionian originals, by a new fashion of its straight mouth and delicately moulded cheeks, has won a certain grave and austere beauty unparalleled in earlier art.

But all these statues are in bondage to some extent. The Ionian hair, elaboration of dress, and attention to purely superficial ornament as compared with a real study of tri-dimensional effect, destroy originality of conception<sup>1</sup>. The

<sup>1</sup> The greater number of the smaller *Korai* and of the small heads in the wall-case in Room V. belong to this period of Attic-Ionian art. The normal type here represented shews a general resemblance to No. 616. The eyes are usually flat with the upper edge projecting, the lower sunk into the cheek, the head is round, the mouth slightly curved, the chin and cheek-bones prominent, the ears small and delicate.

most impressive monument of the whole period, the great gigantomachy pediment of the Peisistratid reconstruction of the Hekatompedon (No. 631), unmistakably by an Attic artist, though in the fashionable Parian marble, shews tendencies much more Attic. The general Ionic appearance of drapery, hair, and detail is modified by the reversion to an almost completely Attic type of face with wide-open eyes, straight mouth, and heavy chin. A comparison of the treatment of the nude male form shews that here, in the absence of Chiot models, the older *poros* works exercised great influence, and Athena's head owes much to the renewed study of these unfashionable works. The pediment, erected probably about 520 B.C., proves that the architects at any rate had not forgotten the Attic tradition, and that during all this period the old types were still remembered. The group may be closely compared with the Boreas and Oreithyia from Eretria<sup>1</sup>, which seems clearly Attic in origin.

We need not therefore be surprised that once the tyrants have been deposed Attic art rises again from its ashes, and that in Antenor's *Kore* (No. 681), the masterpiece of the next decade 510—500, we see a complete reaction against Chiot rules and a reversion to the older Attic type.

The costume and pose of this figure, it is true, are still Ionian, but by this time the Ionian dress was the rule at Athens, and the pose is a commonplace of early art. The type of head on the other hand is entirely Attic, although with a great accession of delicacy and finish. These were Chiot lessons never forgotten or repudiated by Attic artists. The long square head, wide open eyes, and straight mouth ending in downward cuts are all revived. The surface decoration of the drapery is kept, but it is reinforced by heavily undercut edges which entail a truly sculptural effect of light and shade. The forms are broad and noble, the gaze upright, the whole statue radiant with a true and not fortuitous beauty. Controversy has raged about the connection of statue and base<sup>2</sup>, but on the whole the evidence inclines distinctly in favour of its authenticity, and we may therefore accept

<sup>1</sup> Fortwängler, *Aegina*, p. 322, figs. 259—261. Here called Theseus and Antiope.

<sup>2</sup> Cf. p. 171.



Antenor's authorship. The letter forms of the inscription give us a date coinciding with the *a priori* conclusion, i.e. the decade following the establishment of the democracy, 510—500 B.C. In every way the work is a masterpiece and is fittingly coupled with the name of one of the greatest masters of this period. Another, Endoios<sup>1</sup>, may with nearly equal certainty be recognised from No. 625, in which again we find an Attic feeling for breadth, life, and simplicity shewn by no purely Ionian statue.

Two other statues are closely connected with No. 681, the new *Kore* (No. 1360) and No. 669. Here we see the same simplicity and the same Attic features, and it is at this period that the saw is added to the sculptor's tools. With these statues we enter on the third period of Attic art which may conveniently be called the Attic revival.

But Athens is now no longer a small parochial community, and the newly fledged democracy is soon involved with its Peloponnesian neighbours. It is about this time that we begin to find new principles appearing in Attic sculpture which we can attribute unhesitatingly to Peloponnesian

<sup>1</sup> In spite of Pausanias' statement (I. 26, 4) that Endoios was an Athenian, it has generally been assumed from the Ionic characters of the two inscriptions bearing his name which were found in Athens, and from the fact that he worked at Erythrai and Ephesos, that he was really an Ionian sculptor attracted to the court of Peisistratos. The date of the inscription puts him roughly in the last quarter of the 6th century, and there is no reason to doubt that in No. 625 we have the statue mentioned by Pausanias (cf. p. 162). Klein prefers to pay more attention to the statement that he was a pupil of Daedalos, and therefore calls him a Cretan, but this statement need mean little save that he marks a technical advance on primitive art. To Pausanias, as to us, No. 625 must have looked a barbarous object after its long exposure in the open air.

In the light of the separation of Attic and Ionic types we may feel inclined to revise the general attribution of an Ionic origin to Endoios. No. 625 certainly appears Attic in type. The slight curve of the figure from the true frontal position, the variation in pose, the broad shoulders and massive form, unite with the simplicity of adornment to suggest an Attic origin. It seems impossible to follow Schrader here in the opinion that there is nothing particularly Attic about the statue. After all, if Endoios was a sculptor of the Attic revival, there is no real reason why he should not have worked in Erythrai and Ephesos, e.g. about the time of the Ionian revolt, and there is perhaps more colour for his working at Tegos. As to the inscriptions, Ionic was perhaps the court dialect under the tyrants, and one would feel inclined to put No. 625 earlier than the full triumph of the democracy in 510.

influence. No. 686, one of the latest of the *Korai*, besides displaying the Attic characteristics of the revival, shews further signs of a type even more strongly opposed to the Ionian ideal. Two main differences have been noticed by the critics, an almost primitive simplicity of costume and adornment, and a change in expression from the gaiety of the Chiot or the calm beauty of the Attic *Korai* to a sombre and pensive thoughtfulness usually associated with the Peloponnesian schools. We may point out even stronger signs of difference in the flat cheeks, hitherto always concave between chin and cheek-bones, the downward turn of the lip corners, and heavy-lidded eyes. The school, whose influence we find here, is not the Aeginetan. In the much later sculptures of the Aphaia temple we still find traces of the "archaic smile." It is not the Spartan, whose art is now a thing of the past. Tradition and discovery alike point to the Argive school, or, as some have called it, the Argive-Sikyonian school, for the influence now exerted on Athens. Politics and geography also point to Argos; we have the tradition that the great Attic sculptors of the early 5th century were pupils of Ageladas; and we have the more important evidence of all the early works connected with the Argive school. The Argive head, as judged from the Ligourio bronze, from the statue of Polymedes at Delphi, or from the later types of Polykleitan sculpture, was long like the Attic, but flatter on the top and with the occiput protruding. The chin is more pointed and the mouth smaller. The eyes are oval with heavy lids, but perhaps the cheeks are the most distinguishing feature. Both Attic and Ionic cheeks are hollow, but the Argive is nearly flat. This flat cheek is common to most Peloponnesian art, and can be traced in the *poros* Hera head at Olympia or the Dorian metopes of Selinos.

On the Acropolis we find a number of heads which correspond closely with this type. The *Kore*, No. 686, the ephebe head, No. 689, and two heads in the wall case in Room V, Nos. 644 and 657, are clearly affected by this Argive influence, and No. 644 is possibly an actual work of Argive art. We have signatures of Peloponnesian artists



among the Acropolis inscriptions<sup>1</sup>. At the same time a great change can be observed in the treatment of the nude male torso. From the clumsy figures of the *Moschophoros* and the giants of the pediment we find a sudden transition to Nos. 145 and 698. In speaking of a sudden transition we are omitting two figures belonging to the period of importation, No. 665, which belongs to the "early Apollo" series, and No. 683, which is clearly Chiot in character. But for the development of the nude male figure we have little between the horseman No. 590 and the *Moschophoros* on the one side and the later groups on the other. The Chiot period was not one in which the nude male type was popular.

In No. 145 we have a statue clearly later than the gigantomachy pediment, and we can see the effect of some foreign influence. The general proportions of the body are quite different from the early Attic type, and the muscles of the torso, instead of being conventional as in the *Moschophoros*, are correct if somewhat hard in treatment. When we come to No. 698, we find a fully established canon of proportions which is demonstrably that of later Argive art, and therefore we cannot be wrong in attributing to Argive influence the improvement in nude male sculpture which begins to appear in Attic art after 510. The giants of the Athena pediment, no doubt affected by the difficulties of relief, shew no capacity for adapting their anatomy to the effects of motion. The statuette No. 302 has his pectoral muscles in no way modified by the raising of the right arm. Even No. 692, a fine work of quite developed art, shews the most cursory appreciation of anatomy combined with Ionian partiality to surface effect. But the statues which we have noticed, Nos. 145, 698, and we may here add No. 599, though this is probably post-Persian in date, shew a complete revolution in the direction of scientific anatomy. Of these the most interesting is No. 698 from its strong resemblance with the Harmodios of Naples, which is a copy of the work of Kritios. This resemblance is strong enough to justify our accepting with Furtwängler the attribution of this work to the school of Kritios, and recognising

<sup>1</sup> Kallon of Aegina, *C.I.A.*, i., Suppl. II. p. 86, No. 373<sup>85</sup>; Onatas, *ib.*, p. 89, No. 373<sup>90</sup>; ...theos of Sikyon, *ib.*, p. 100, No. 373<sup>90</sup>.

in Kritios himself a sculptor who represented this Peloponnesian influence in Athens<sup>1</sup>.

The Attic revival, then, is soon followed by a growth of Peloponnesian influence, first represented in the *Kore* No. 686. We have now to consider another line of development represented by *Kore* No. 684. This figure, whose head and features clearly proclaim an origin later than the Attic revival, yet exhibits to a striking extent the Ionian qualities of surface adornment and elaboration of costume. It has been both compared and contrasted with No. 686, but evidently belongs to a totally different style and a practically identical period. The round head and broad shoulders are obviously Attic, and the face approximates to No. 681, but the Ionian hair and drapery shew that we must admit a line of Ionian reaction. Two other works, Nos. 641 and 690, may be taken in connection with 684, and prove that an Ionizing school survived the collapse of the Chiot popularity. Nos. 661 and 659, also, present features which seem to place them in this class. We can have little doubt that this school continued to flourish in Athens, and developed in the delicate art of Kalamis.

The ephebe head No. 689 is composite in type. Its close resemblance to No. 686 proves Peloponnesian influence, while the round head without occipital protuberance is distinctly Attic. Something of Ionian delicacy and preciousness appears in the droop of the head.

The Attic revival then at the end of the 6th century seems to have split into three main lines of development:—

1. A line of Peloponnesian influence culminating in No. 698 and the School of Kritios.
2. A line of Ionian reaction marked by No. 684 and culminating later in the School of Kalamis.
3. A line of eclectic development exhibited in the head No. 689.

<sup>1</sup> Apparently with the introduction of Peloponnesian influence into Attica comes a change in the convention of the feet. The earlier artists, Attic and Ionian, shewed the toes in a line of diminishing length with the big toe longest, but the later *Korai* and ephebi have the second toe longest. The *poros* Herakles, No. 665, the *Moschophoros* and the giants of the marble pediments belong to the former class, together with the new figure of Nike, while 140, 160, 168, 431, 499, 571 and 1360 (the new *Kore*) belong to the latter.

Now an examination of the great names of Attic art in the middle of the 5th century gives us three names which correspond exactly with these schools. In Kalamis we have the direct descendant of the Ionian school; in Myron, whose heads shew many traces of resemblance to the Kritios heads, the representative of the Peloponnesian. The third name is Pheidias, who more than any other Greek artist combined Peloponnesian form with Ionian beauty. It is significant that Hegias has been suggested by Furtwängler as the author of 689, an artist known as the master of Pheidias. This *a priori* suggestion is certainly strongly supported by a comparison of No. 689 with one of the greatest treasures of the museum, the head No. 699.

That No. 699 is in direct relation to Pheidias a comparison with the metopes of the Parthenon leaves no doubt. The curved and undercut lower eyelid, the rather thick and parted lips, the Argive head and the crescent-shaped ear, the roughly blocked hair and *taenia*, and the extension of the line of the upper eyelid beyond that of the lower one at the outer eye-corners, are all distinctly Pheidian characteristics. No argument except the want of external proof exists to prevent the attribution of No. 699 to the hand of Pheidias himself. Its close resemblance to the metopes and its evident superiority suggest that it might have been the artist's model for the workmen. But for our immediate purpose the interest of this head rests also in the resemblance to No. 689. The latter is clearly of earlier date, but in the curving lower lid, the crescent-shaped ear, the modelling of the cheeks, and the astonishingly powerful expression of inner feeling there are just those resemblances that descend from master to pupil.

Provisionally, at any rate, we may take this head of extraordinary beauty to be the link between Antenor on the one hand and Pheidias on the other.

It only remains to represent this chronological study in tabular form.



B.C.				
600	}	Period I.	Nos. 582, 583, 586, 587, 589, 593, 622, 637.	
		A. Pure early Attic art.	1. Introduction pediment, "Erechtheum" pediment.	
540	}	B. Earliest Ionian influence.	Nos. 144, 146, 590, 611, 617, 619, 620, 624, 677, 678, 679.	
			2, 3, 35, 36.	
540	}	Period II.	The greater number of the <i>Korai</i> , 633,	
		Chest Art and Attic-Ionian period.	Nikai, Sphinxes, etc.	
510	}		50.	
510		Period III.		
	}	A. The Attic Revival (Antenor, ? Endoios).	New <i>Kore</i> , 621, 625, 669, 681, 1332.	
480		B. Ionian School, 641, 684, 690 (? 659 and 661), leading on to Kalamis.	C. Peloponnesian School (Kritios), 145, 599, 644, 657, 698, leading on to Myron.	D. Eclectic School (Hegias ?), 689, leading on to Pheidias (690).

#### § 4. SUBJECTS AND MEANING.

The contents of the Acropolis Museum belonging to the pre-Persian period fall into two classes—works in *poros* and works in marble. With their chronological relation we have already dealt; we have now to consider the subjects represented, and the meaning which attaches to them.

There is one primary consideration which draws a hard and fast line between these two classes. With the exception of a small group of objects, of which Nos. 11 and 12 are the only representatives in the museum itself, the *poros* works are entirely in relief and entirely architectural in character. There are a few instances of small votive offerings, the masks, small copies of Doric capitals, heads, figurines, etc., but the objects displayed in the first two rooms in the museum are all, with the two exceptions named, part of the sculptural adornment of buildings. So far as we can judge, they all belong to pediments, though No. 3 raises some problems of its own. All are at any rate essentially decorative in purpose. The buildings to which they originally belonged have been very largely recovered by the researches of Dr Wiegand<sup>1</sup>.

<sup>1</sup> Wiegand, *Porosarchitektur*, Cassel, 1904.

The subjects are drawn from the ordinary list of Greek mythological types, a discussion of which need not delay us here. Only one point of interest arises in the predominance of Herakles as a central figure. One might have expected Theseus or some more distinctively Attic hero. But the predominant position of Theseus in Attic story belongs to a later date. His adventures are depicted on early black-figured vases, but not to the same extent as those of Herakles. It was the new democracy, fresh from its victories over the Persian, that found in Theseus its prototype, and it was Kimon who first brought the hero's bones to their resting-place in Attica. We have seen that *poros* sculpture derived its subjects in the main from the vase-painters, and in the vase-painter's tradition Herakles occupied the greatest position as intermediary between God and man. Herakles, too, had special relations with Athena, to whom he owed lifelong support and posthumous recognition, and thus before the story of Theseus became the national legend there is no hero better suited to adorn the temples of Attica<sup>1</sup>. The motive of the lions and bulls needs no explanation. In all the history of art the ferocity of one and the solid strength of the other have appealed to realist or symbolist, and numerous instances of earlier and later date witness the Hellenic predilection for this grouping. More interest attaches to the most fragmentary of the *poros* pediments—the so-called Erechtheum pediment. This title is not adopted in the Catalogue, since the olive-trees represented in the relief can hardly be said to certify the identification. There was only one sacred olive-tree on the Erechtheum, and the building is by no means certainly a temple at all. The *Hydriophore*, if she is identified correctly, points rather to a fountain-house, perhaps the veritable Enneakrinos from which the Pelasgi carried off the maidens<sup>2</sup>.

The marble sculptures fall into quite a different category. Apart from the pediment figures of the old Athena temple, and the reliefs which have been thought to belong to its frieze, the marbles of the pre-Persian period have no purely

<sup>1</sup> Heracles had an ancient cult in the Marathon tetrapolis (Paus. i. 32, 4).

<sup>2</sup> Herod. vi. 137.



architectural significance, but are votive offerings. They constitute the furniture of the temple and its precinct, but are not part of the temple themselves, and consequently their subjects and their meaning depend primarily on their votive character.

The subjects fall into the following classes<sup>1</sup>:

- (1) *Korai* or female figures of a particular standing type.
- (2) Seated female figures.
- (3) Representations of Athena.
- (4) " " Nike.
- (5) Male standing figures, nude and draped.
- (6) Equestrian figures.
- (7) Seated male figures called "Scribes."
- (8) Groups.
- (9) Animals, including two sphinxes, an owl, a pig, and the Hippalectryon.
- (10) Reliefs.
- (11) Miscellaneous objects.

It will be advisable to deal with the significance of each class separately.

<sup>1</sup> Subjects of marble statues and reliefs:

*Korai*, Nos. 259, 420, 493, 582, 583, 584, 585, 588, 589, 593, 594, 595, 598, 600, 601, 602, 603, 604, 605, 611, 612, 613, 614, 615, 616, 617, 619, 626, 627, 628, 636, 639, 640, 641, 643, 645, 648, 649, 650, 651, 652, 654, 656, 659, 660, 662, 664, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686 (609), 687, 688, 696 (493), 1360 (new figure).

Seated female figures, Nos. 169, 329 (498), 618, 620, 625, 655, 3721.

Athenas, Nos. 140, 142, 625, 634, 635, 646, 647, 658, 661, 695.

Nikai, Nos. 159, 690, 691, 693, 694.

Standing male figures, Nos. 145, 302, 431, 599, 621, 622, 624, 633, 642, 644, 653, 657, 663, 665, 689, 692, 698, 699.

Equestrian statues, Nos. A and B (in courtyard), 148, 449, 571, 575-580, 590, 606, 623 (4119), 697, 700.

Scribes, Nos. 144, 146, 629.

Groups, Nos. 293 (452) + 658 + 141, 160 + 168 + ? 142, 145 + 370, 586 + 587, 622 + 637.

Animals, Nos. 122, 143, 552 (554), 597, 630, 632.

Miscellaneous, Nos. 592 (bowl), 638 (Heraclis), 701 (Medusa).

Reliefs, Nos. 120, 121, 356, 449, 577, 581, 621, 702, 1332, 1340, 1342, 1343, 1344, 1350.

The *Korai*<sup>1</sup> are the largest and most important class of votive offerings, and present perhaps the most interesting problem. Who are the persons represented? It has been urged that these figures represent the goddess herself. It would, however, be impossible by all the recognised canons of Greek art to portray Athena at so early a period without any distinguishing attribute of helmet, aegis, or shield. The majority of these figures held in one hand an object, which proves, on all occasions where it has survived, to be a fruit, bird, crown, or other offering, not the *patera* for receiving offerings which is characteristic of a deity. The figure is in the guise of a worshipper. A second theory would identify them with the priestesses of Athena, but as the priestesses held office for life, a small consideration of the number of *Korai* will preclude this possibility for a period not much exceeding half a century. There is more reason for associating the statues with the sacred maidens of Athena, whose duties were connected with the weaving of the peplos and the Arrhephoria. Even on this supposition, however, we should expect to find some significant attribute or some uniformity of costume to distinguish the statue from that of an ordinary maiden.

Similar statues are found at Delos in the precinct of Artemis, at Eleusis in the precinct of the great goddesses, and a relief of similar type was discovered in the sanctuary of Athena Chalkioikos at Sparta. But they are not found in the precinct of Zeus at Olympia, of Apollo at Delphi, or among the bronzes of Dodona. These facts seem to shew two considerations: (1) *Kore*-statues are not peculiar to Athens or Athena; (2) *Kore*-statues are offered to female, not male, divinities. The key probably lies in the dedicatory inscriptions. Here we find references to dedications of *Korai*, and dedications by men, not women<sup>2</sup>. Similarly the *stèle* from the sanctuary of the Chalkioikos in Sparta bears the one word—Anaxibios. This would seem to rule out a fourth theory that the statues were personal dedications of female worshippers, and that the differences in facial type represent

<sup>1</sup> A good collection of the earlier views on the *Kore* type is given by Ghirardini, *Bull. Com. di Roma*, ix. (1881), pp. 106 foll.

<sup>2</sup> *C.J.A.*, i., Suppl. iii., p. 179; Lolling, *Δελφικα*, 1888, p. 208.

elementary portraiture. In the first place portraiture of any kind has yet to be established for so early a period; in the second place we see that the dedicators are usually male. On these grounds we shall feel inclined rather to attribute the sex of the offering to the divinity, and to consider that the offering of a maiden-statue or *Kore* of purely indefinite personality was a suitable offering for a maiden goddess. The statue then has reference to the deity rather than the worshipper. Suidas (s. v. *πολύη*), 3163 a, narrates the sacrifice of Lokrian maidens to Athena of Ilion. It is not impossible that the marble *Kore* of the Acropolis represents the real maiden who was once offered to the maiden goddess.

The seated female figures are more difficult to classify, as only in two cases are they preserved above the waist. No. 625 is obviously a statue of Athena herself, and both Nos. 618 and 620 might be the same. Even if the costumes of No. 329 and No. 655 be held to exclude the divinity, there is probably some distinction from the standing *Korai*. Possibly matrons were intended, although the costume is identical with that of the *Korai*. The great series of seated terra-cotta figurines shews that the attitude was common enough in another class of votive offering, if rare among the marbles.

Figures of *Athena* or *Nike* need no discussion. To offer to a divinity a representation of himself or herself was always an acceptable offering, and to Athena Nike a statue of her attendant Nike would be always appropriate<sup>1</sup>.

With the male figures we again come to a difficulty. The *Moschophoros* is clearly not Hermes or another, but simply a man offering a calf to the goddess. For a perpetual reminder of his generosity Rhombos or Kombos had the scene translated into stone. The calf is the offering just as the *Kore* might be, but in the intrusion of the worshipper we have a different attitude toward the offering<sup>2</sup>. There is implied here also the dedication of the worshipper himself, or at any rate this feeling begins to come out in such a statue, and reaches

<sup>1</sup> At least one of the Nike figures, No. 694, was probably an akroterion.

<sup>2</sup> The male sex of the calf in no way precludes its suitability as an offering to Athena, cf. Farnell, *Cults of the Greek States*, vol. i. p. 320.



its logical fulfilment in such statues as Nos. 692 and 698, where we see simply the ephebe alone. There remains the question whether such a statue represents the dedicator himself or an ideal figure. In the case of a dedication to Athena we may accept the former idea unhesitatingly, especially on the analogy of the *Moschophoros*. There need be no question of portraiture, but such ephebe statues would seem to represent a self-dedication, or at the least a dedication typical of the worshipper himself, on his own part or that of another.

The same consideration applies to the *Equestrian figures* and the *Scribes*. Here without doubt we are to understand the statues as dedications of a scribe or a rider as the case may be. Other theories have been advanced, e.g. that No. 606 represents a vanquished Mede, but neither this nor any other explanation is really so consistent with the facts. That such dedications were made is proved by the relief of the Potter (No. 1332) and the handicraft worker, whatever he may be, on relief No. 577; nor has the scribe any other significance save to be the representation of a *γραμματεὺς* of the State<sup>1</sup>. Whether the riders were the *Hippeis* themselves or the attendants of *Hoplites* has been questioned by Helbig, but it is now generally accepted that the statue refers to the livelihood or occupation of the worshipper. Two alternatives were open, e.g. to a rich potter. He might, like Nearchos, employ Antenor to make him a *Kore*, or like . . . IOΣ, offer a picture of himself at his own trade (No. 1332). Thus Athena might receive a *Kore*, a statue of herself or Nike, or a statue of the worshipper.

A fourth type of offering is exemplified in the *Groups*, the *animals*, some of the *Reliefs*, and *miscellaneous* objects.

It was possible to offer miscellaneous votives—a pair of lions (No. 3832), a sphinx (Nos. 630 and 632), a group of cock-fighters or dice-players (Nos. 160 and 168), a picture of a sacrifice (No. 581, which perhaps comes rather under the third head), or a small copy of part of Athena's pediment groups (Nos. 141, 293). Some Naxians offered a bowl; the *Hippalectryon* came from Ionia, with some heraldic meaning of its own.

<sup>1</sup> C.I.A., i. p. 186, No. 399, gives the dedication of a *γραμματεὺς*.



No. 702, *Hermes and the Graces*, belongs to *Hermes of the Propylaea*, not to *Athena*, the dogs perhaps to *Artemis Brauronia*; *Athena*, however, was the recipient of nearly all the offerings now assembled in the museum, gifts which once decorated her old temple of the *Hekatompedon* and its precinct.

### § 5. MATERIAL AND TECHNIQUE.

The material of the *poros* sculptures of the *Acropolis* is the limestone rock (*πωρινός λίθος*) which forms some of the hills of *Athens* and *Piraeus*. At the present day the building-stone of the town comes largely from the breccia quarries on *Lykabettos*, but anciently the *Munychia* hill was the main source. Of varying quality, one block may be full of air-holes or fossilized shells, while another presents the limestone in a pure state. Lechat supposed that the inferior blocks were used at an earlier period, but a comparison of the existing sculptures proves a haphazard use of the material (cf. p. 13). This comparatively soft stone offered much less resistance to the sculptor than marble, and there was no need for the use of saw or drill. Lechat, however, is wrong in supposing that the chisel was not used. The stone could certainly not be cut with the gouge or with the utensils of wood-carving. The marks of various shapes of chisels are apparent on the statues. A clear example is the owl (No. 56).

No. 1 is a pediment which offers some variation from the others by reason of its low relief, nowhere exceeding 0·3 m. or a little over an inch. It is probable that this pediment is the earliest of those that have come down to us, and the proof lies not only in its style, but also in its technique. It has already been suggested (p. 12) that the *poros* sculptors were largely influenced by vase paintings, and that in this pediment we have a painter's technique applied to stone, i.e. the scene drawn on the surface and the background cut away. Although the relief is higher, the *Introduction* and *Erechtheum* pediments shew a very similar style, but No. 2 shews a somewhat different technique and so do the later *poros* remains. The figure is no longer treated in

silhouette but plastically, and consequently the relief is much higher. Even on the low relief of a later period the silhouette is abandoned in favour of a perspective principle<sup>1</sup>.

The application of colour to the *poros* works proceeded on simple rules. Two shades of red, dark blue, green, black, and white tints were used, and the entire surface of the statue was covered, except where the natural colour might be used in contrast. The material having no beauty of its own, thick colours could be used to hide it, and the consequent effect must have been gaudy in the extreme. The backgrounds are usually blue, but are sometimes left plain, the flesh rose, eyelids and brows black, pupils black, red or blue, hair blue, red or white, and the garment entirely covered with various hues. A blue chiton and red himation or *vice versa* is the rule for the women, and some garments have border-patterns in addition.

The gaudiness of the effect must of course be discounted by two considerations: (1) The Greek sun soon tones down the effect of bright colours fully exposed to it, and would indeed fail to show up delicate gradations of colour; (2) The pediments are primarily architectural and decorative in character, and must, therefore, conform with the general appearance of the building to which they belong. The colours used are conventional with only the slightest relation to nature. Flesh is uniformly rose, but otherwise the colour-scheme is arranged with a view to the effect of the composition, not to reality.

<sup>1</sup> As soon as relief deals with the representation of one figure behind another the problem of perspective arises for the artist. The early Greek artists solved it in two ways: the Spartans by delineating the farther figure on a lower plane of relief, the northern Greeks by the principle of foreshortening. The Chrysaepha stele shows two figures in true profile, each of their four arms being on a different flat plane parallel with the background. The stelai of Akanthos, Doriakos, Pharsala, etc., shew the figure in three-quarter view foreshortened. Attic art in the Hydra pediment starts with the former principle, which is the natural one for a painting technique working in silhouette, and is visible too in the fragments of the *tethrippos*, 575-580; but by the time of the *poros* pediments of the Hekatompedon foreshortening is already introduced in the torsi of No. 35 and continues until it results in the wonderful *tour de force* of the Parthenon frieze. For a long time however Attic relief did not entirely free itself from the vase painter. In Nos. 577 and 1332 we find essential details still rendered by paint, and this may even be the case in No. 1332.

Four kinds of marble, if not five, are to be distinguished among the pre-Persian works of art. Naxian marble is represented by a few examples, Parian (with a somewhat coarser variety labelled in the text "Island") by the great bulk of the imported statues as well as many Attic ones; the finer Pentelic is preferred both before and after the period of foreign influence, and a small group of statues of an early date are carved in a greyish dull stone, either from Hymettos or the upper levels of the Pentelic quarries or perhaps both. The dates at which these respective materials were used have already been discussed on p. 13. It is by no means easy to distinguish between the various kinds of island marbles without expert help. Naxian marble betrays itself by its coarse crystals; Pentelic is distinguishable by its minute ones. The finer Parian, the *Λυχνίτης*, can also be detected without much difficulty, but the other qualities of Parian, and the produce of other island quarries are much harder to distinguish. In the catalogue these are all called simply "Island Marble." With the technique of marble-cutting there is no need to deal here. Certain advances in mastery over material may fitly be noted. The saw and the drill both begin to be freely used, apparently about the transition period between the Chiot schools and the Attic revival. The new *Kore* and No. 669 are good instances of the use of the saw, and though the drill is much earlier in its first application, heavy under-cutting for the purpose of throwing light and shade really starts with the *Kore* of Antenor. The whole period shews, of course, the history of the gradual growth between the primitive *xoanon* roughly hacked into some semblance of the human form and the finished masterpiece which triumphs over all difficulties of material.

The statues of *Korai*, as we now possess them, are not usually carved from a single block of marble. As a rule the outstretched arm, and frequently also the head, are made in separate pieces and inserted by means of dowels and tenons. Occasionally this is clearly the result of an accident, e.g. in No. 670, where the right lower arm and a piece of the sleeve are restored in a different marble. This is not a necessary consequence of breakage in transit, since the same feature is visible in No. 684, which is certainly a native work. It points rather to a custom of repairing accidental breakages



after the statue was once set in position. 598, 643 and 672 afford good examples of breakages repaired. Even the small *poros* figures like No. 52 were elaborately restored. But in many instances we may suspect that the insertions were original. A quantity of arms with tenons for insertion are visible in the wall-cases in Room IV. It was obviously extravagant, especially when the material was imported, to waste the great amount of marble that would have to be hacked away, when any extended arm was made in one block with the body. In the case of No. 674 the singular beauty of the head militates against the view that it was not the work of the original artist and yet it was carved from a separate block and somewhat clumsily attached. The ordinary procedure was to secure the tenon in its mortice with cement, and occasionally also to run metal dowels through the adjoining surfaces. When visible from the outside, these holes were stopped with small studs of marble (cf. Nos. 672 and 674). The head of No. 626 is inserted into a mortice, a dowel is run through from back to front, and finally lead is run in from a hole in the right shoulder right round the tenon. This unusual care may be due to an ancient restoration where the new tenon proved too small for the old mortice. In Nos. 676 and 687 we find a part of the head restored and small additions of drapery are not uncommon, cf. Nos. 672, 674, 680, 694. The eyes of Nos. 681 and 682 and of the ephebe 698 were inserted, in blue glass, if we may generalise from 681. Small hanging locks of hair are also added separately in many statues. No. 682 has also the intermediate locks between head and shoulders carved in separate pieces. Thus we may conclude that the early Attic sculptors worked with the eminently rational intention of making their block of marble go as far as possible, and adding outstanding limbs separately. In small statues not so much extravagance was involved, but 681, alone among the larger *Korai*, is carved from a single block. 678 and 682 were carved from two blocks each, joined by dowels at the knees<sup>1</sup>.

<sup>1</sup> Insertions (*Korai*):

1. Right arm.

(a) with tenon only, 594, 601, 604, 612, 613, 614, 615, 666, 667, 668, 671, 674, 676, 680, 682, 684, 686.

(b) with tenon and dowel, 584, 600, 670, 673, 685, 688.



The statues stand as a rule on small plinths carved from the same piece of marble and cut roughly round the feet. These were inserted in the larger bases, numbers of which are preserved, some still inscribed with the names of donor and artist<sup>1</sup>. Unfortunately the connection of statue and basis has only been made in a few cases. The *Korai* of Antenor and Euthydikos, the *Moschophoros* and No. 665 alone have been successfully united.

The larger statues have usually a hole in the summit of the head which is sometimes filled with a bronze rod standing upright for about six inches and terminating in a spike. For some time the meaning of these rods was much debated. As it never appears on vases, we may feel certain that it is not an ornament, but performs some use for sculpture alone. Kavvadias first suggested that it was the support of a kind of parasol to keep off rain and the droppings of birds. The latter had specially to be guarded against, as we see from the opening of the *Ion* of Euripides. The *μήνισκος* mentioned in the *Birds* of Aristophanes<sup>2</sup> as a protection for this purpose has been interpreted as a disc or crescent supported on this spike, but no trace of such a crescent had been discovered, nor do any of the spikes shew signs of an attachment. Any erection would naturally have attracted birds, but the simple spikes, by occupying the only flat part of the head, kept the birds from perching on it. Why or whether they were called *meniskoi* remains dubious.

2. Left arm.

- (a) with tenon only, 598, 614, 606, 685, 688.
- (b) tenon and dowel, 671, 672, 679.

3. Head.

- (a) tenon only, 598, 600, 604, 615.
- (b) tenon and lead-running, 674.
- (c) tenon, lead-running, and dowel, 626.
- (d) top of head with dowel, 676, 687.
- (e) without dowel, 643.

4. Ringlets, 594, 595, 611, 626, 640, 669, 673, 682.

5. Drapery fragments, 672, 674, 680.

<sup>1</sup> These are preserved in large numbers in *C.I.A.*, I., especially Suppl. II. and III. under No. 373. 609, the basis of the Euthydikos *Kore*, gives a good example of the type, cf. Borrmann, *Jb.* 1888, p. 269.

<sup>2</sup> L 1114.

The application of colour to the marble statues proceeds on totally different rules from those observed in the use of *poros*. The material was more precious, and the statues were closer to the eye. Colour is only applied to the whole surface of a garment when that surface forms a comparatively small part of the whole surface of the statue. Thus the himation of the *Korai* is never coloured all over, nor the chiton when it forms the sole garment. There is only one statue which goes at all contrary to this rule, the seated figure, No. 329. The whole of the chiton is here painted bright blue and forms a large mass of colour, but a himation is worn in shawl fashion, and the statue is on a small scale.

Decoration is applied to the himation mainly in the form of borders and of a broad vertical stripe (*παρυφή*) which hangs vertically from the waist, usually between the legs. A horizontal stripe is found occasionally between knees and ankles, and small rosettes or other ornaments are worked in the field of the garment. A rather different arrangement of patterns is followed in the case of the Attic peplos (Nos. 593, 679) from that characteristic of the Ionian himation. Chiton and epiblema also receive borders, and the chiton when largely covered with the himation is customarily tinted all over. When worn alone it has ornaments in the field and borders like a himation (No. 670).

The reasons for these rules are not difficult to understand. The beauty of the material precludes the obscuring of the surface with heavy washes of colour such as were applied to the *poros* sculptures. The statue, therefore, was just picked out in colour with its main surfaces left free. These were not left in the brilliant original whiteness, but the marble was toned down without obscuring its surface by a system known as *γάνωσις*. By some method, details of which are unknown, hot wax was rubbed into the surface of the marble so as to dull the brightness that would otherwise have made too great a contrast with the coloured patches.

The colours used are predominantly red and blue. The latter has usually suffered a chemical change to green, and Lermann interprets all the dark green shades as originally blue. Other colours are also found: black, rose, light blue, light green, and yellow ochre. The chiton is usually blue

(green ?) to contrast with the red of the locks that fall on the bosom, the hair usually red. Yellow for the hair is not however unknown (cf. Nos. 615, 639, 664, 669, 687, and 689) and may be a later step towards realism. The colours and patterns of the drapery follow no rule. The eyes are shown by a red iris outlined with black and with a black centre. The eyelids and eyebrows are black. The lips are red, the earrings and *stephane* picked out in red and blue (or green ?).

The patterns are mainly variations of the maeander, palmette and lotus (practically universal for the *stephane*) or square with stars and rosettes. The field is decorated with stars and rosettes, or, in the case of No. 682, with an elaborate honeysuckle pattern. The character of these patterns points without doubt to embroidered originals. Had they been woven, geometrical designs would have been universal. The care and accuracy with which the patterns are painted far exceed the similar work of vase-painters, and show the importance of the painter's share in this style of sculpture.

It is hardly necessary to add that the use of colour is still conventional. Although yellow hair is found, red is the predominant colour both for hair and eyes. The whole theory underlying the ancient painting of sculpture rests on the assumption that the colour is not naturalistic, but chosen primarily with a view to harmony in the whole colour scheme.

## § 6. THE COSTUME OF THE FEMALE STATUES.

The costumes worn by the *Korai* and other female statues in the museum fall into four divisions<sup>1</sup>.

1. Attic, Nos. 582, 583, 586, 587, 589, 593, 679, and all *poros* figures.
2. Pseudo-Ionic, Nos. 611, 678.
3. Ionic.
  - (a) Chiton only, Nos. 602, 625, 670, 683.
  - (b) Chiton and himation worn as shawl, Nos. 329, 585, 588, 620, 655, 666, 671, 702.
  - (c) Chiton and himation with additional short overfall on chiton, Nos. 687, 688.
  - (d) Chiton and himation fastened on right shoulder and passing under left arm, Nos. 120, 121, 293, 581, 595, 598, 601, 603, 604.



## 1. Attic.

The Attic costume may consist of three garments:—

- (a) A fine linen chiton shewn by wavy folds with sleeves fastened down the arms by brooches as far as the elbows. This is worn by Nos. 593 and 679, and is no doubt the rule. It is probably not a garment cut to shape, or it would be sewn and not joined by brooches. It was put on like a sack with the top and upper part of the sides open, and then fastened along the extended arms.
  - (b) A peplos of heavy material, probably wool, hanging flat and hiding all contours of the limbs. This is also an unshaped garment designed like a tube but with the upper part folded over to make an overfall hanging to the waist. It was not made of two pieces sewn together, but of one large piece folded round the body, for only the left side of the overfall is open, cf. No. 679. The left arm passed through a hole in the seam on the left side just below the point where the stuff was folded over for the overfall, while the right arm can only have been inserted through a hole cut in the stuff at the corresponding position. The garment was secured on the shoulder by large pins (cf. the François vase, where the same garment is worn).
  - (c) A himation or cloak might be worn over both shoulders like a shawl, hanging low over the  
612, 613, 614, 618, 619, 626, 627, 628, 631, 667, 668, 669, 674, 675, 676, 677, 680, 681, 682, 685, 686, 690.
  - (d) Chiton and himation fastened on left shoulder and passing under right arm, Nos. 577, 672, 691, 693.
  - (f) Chiton and himation fastened on both shoulders, Nos. 142, 600, 605, 673.
  - (g) Chiton and epiblema over left shoulder, round right hip and round left arm, No. 584.
  - (h) Chiton, himation as in (d), epiblema as in (g), No. 615.
  - (i) Chiton, himation as in (d), epiblema over left shoulder, round right hip, and round right arm, Nos. 594, 684.
4. Doric.
- (a) Doric chiton with modified Ionic himation, Nos. 140, 694.
  - (b) Simple Doric peplos, No. 695.



back and arms. The difficulties caused to the artist by this garment, when the arms are bent, are discussed under No. 593.

This costume is worn by all the female figures of the *poros* pediments and by the *Korai* of the early Attic School. It appears also on the François and other early Attic vases. We have therefore no difficulty in labelling it Attic. The peplos differed from the Doric chiton only in its material and its greater tightness, which prevented the arms being brought out at the top of the tube, and necessitated openings at the sides.

## 2. Pseudo-Ionic.

This name is given to the costume of the figures Nos. 611 and 678, which present peculiarities of their own. It can be studied most conveniently on the larger statue. The *Kore* is wearing two garments, for there are two clearly separate edges round the neck. There are no traces of a seam under the arms down the sides of the garment which clothes the upper part of the body, and therefore this cannot be the ordinary overfall of the Ionic himation, nor can it be the overfall of the garment which covers the legs, for there would then be an opening on the left side. Since it has a separate edge on the neck, it must be a separate tubular garment put on like a "sweater" over the head, and then fastened with brooches down the arms. Thus we get a long under garment from neck to ankles and a short upper garment from neck to hips. Such garments have no parallel elsewhere, but might well represent the impression on a stranger of the Ionic himation. We shall see shortly that the overfall of the Ionic himation is an integral part of the garment covering the legs, but even the workers of terra-cotta figurines regarded them as separate, for we find the overfall painted a different colour from the skirts. The Chiot sculptors and later Attic sculptors made no mistake of this kind, but an early Attic sculptor, who wanted to make a figure in imitation of the new fashion just coming in, might easily fall into error as to the details of the costume. It is noteworthy, too, that he represents the angle formed in front by the overfall of the Ionian himation, though such a shape was impossible without tailoring for the garment he

was depicting, and also a greater length for the hanging folds on the right hip as in the Ionic original, although there was no reason for want of symmetry in his figure. There can be no doubt that he was copying a fashion which he did not understand, and a comparison with No. 679 shews that a statue of identical date and style was still wearing Attic costume.

### 3. Ionic.

The Ionic costume, like the Attic, may consist of three garments.

#### (a) The chiton.

This garment is always represented by a crinkly surface, and is usually visible under the himation only on the neck and shoulders. It is best seen in its entirety in Nos. 670 and 683. From these statues it is apparent that it was a long garment reaching to the feet and made to shape with elbow sleeves. These sleeves however are very full, as can be seen when the crossband of the himation is pulled tightly under the arm. Nos. 682, 594 and many others shew in the left armpit the fulness of the sleeve pulled up in this way. The seams of the sleeves are usually sewn but may be fastened with brooches (e.g. No. 670). When the chiton is worn by itself, it is girded round the waist and then pulled up over the girdle to form a *κόλπος* or pouch. In Nos. 670 and 673 the fulness of the skirts is pulled together, and falls in folds between the legs like the *παρυφή* of the himation. The difference in texture between the upper and lower part is due to the fact that it hangs naturally above, but is stretched against the legs below. In No. 687 where the skirts are not stretched the crinkly effect is visible in the lower part as well. The material may have been some kind of silk *crêpe* or fine wool. It was not linen, since a crinkly surface would then be impossible. When a himation is worn over it we cannot see whether the *kolpos* is retained, but it appears in No. 671, where the himation is worn like a shawl. It is unlikely that two girdles would be used, and so we must suppose that the chiton was ungirt in the typical costume. In that case a shorter kind of garment must have been worn, since otherwise we should infallibly see the skirts of the chiton below

those of the himation. There is no difficulty in supposing that chitons were of two kinds, a longer one when it was the sole garment, and a shorter one when it was used as a chemise.

(b) The himation.

This was a large garment worn always above a chiton and usually fastened on the right shoulder after passing under the left arm. It seems to have been a long rectangular piece of linen doubled over, like the Attic peplos and Doric chiton, to make an overfall, then wrapped round the body and fastened on the right shoulder, so that the fastening came in the centre of its own doubled breadth.

The back and front were fastened together by brooches down the right upper arm to the elbow, from which the ends hung freely down. Below the overfall the garment was girded round the waist. Occasionally it was fastened on the left shoulder instead of the right (e.g. No. 672), and occasionally on both shoulders (e.g. 673), when a hole is left for the left arm between the fastening and the doubled edge. The normal fashion is the right-shoulder fastening. But it is not simply wrapped round the body. In the more carefully worked examples there seems to be a belt passed round the body first over the right shoulder and under the left arm, and then the himation is pulled up a little and hangs over the belt. Otherwise we cannot explain the straight horizontal folds and the loose vertical folds above them that appear in Nos. 682, 594, and the Nike, No. 690. It has been suggested that the horizontal folds are caused by the upper edge of the himation being twisted over. This might explain Nos. 627, 628, 669, 672 and 681, but it will not explain the vertical folds. Some artificial attachment is essential here to hold the vertical pleats in place, and this could hardly be managed without some kind of belt, like that, for instance, on which a modern Greek *fustanella* is sewed. This arrangement gives also the typical triangular shape of the himation in front, and permits those zigzag pleats that form the feature of the costume. The girdle is clearly visible in several of the statues (e.g. No. 682). The corresponding fulness of the skirt to match the pleats of the overfall is gathered tightly together, and usually falls



between the legs, but is grasped by the left hand and pulled to the side<sup>1</sup>. A vertical stripe (*παρυφή*) decorates these gathered pleats.

(c) The epiblema.

This is a rare garment occurring only in four statues in the Museum, in one of which it takes the place of the himation (No. 584), while in the other three it forms a third garment worn as a cloak above chiton and himation. It is a rectangular unshaped garment worn loosely without fastenings. In two figures (Nos. 584 and 615) it is thrown over the left shoulder from behind, draped round the right hip,

<sup>1</sup> Controversy still exists on the question of the Ionic himation (cf. Kalkmann, *Jb.* 1896, p. 19; Studniczka, *Beiträge zur Geschichte der altgriechischen Tracht*, Vienna, 1880) although the other garments of the Ionic costume may now be taken as settled. A recent writer, E. B. Abrahams, in her book on Greek dress (London, John Murray, 1908), has revived the theory that the upper part of the garment with the pleats and the zigzag edges is not an overfall, but a separate strip attached above a complete chiton with *κόλρος* such as appears on Nos. 670 and 671. But apart from the contrary evidence of vase-painting, which may be misleading, it is surely impossible that the colour of the chiton should be different on its upper and lower portions, and utterly improbable that the separate garment or himation should be always decorated in the same way as the skirts of the chiton. Examples from vases and terra-cottas, quoted by Miss Abrahams, afford a totally inadequate parallel. In such cases colour is applied indifferently and decoratively. Large and carefully worked marble statues stand in an entirely different category, and here we find small meticulous patterns identical on the upper and lower parts of the figures. The chiton on the other hand is coloured all over. The difficulties which Miss Abrahams finds in this very obvious arrangement are non-existent. Firstly, the material which appears in the apex of the triangle formed by the zigzag fold is certainly a belt. The patterns on Nos. 675 and 682 shew this clearly, and leave no possibility of its being a *κόλρος*. Not only is the *guilloché* pattern unparalleled for drapery and suitable for a belt, but the surface of the upper garment is here visible and is white, not green. Secondly, no difficulty need be felt in the small vertical folds hanging over the crossbelt. It is true that they are not exactly true to life—for that matter no part of the garment is scrupulously accurate—but they represent closely enough the effect of a pleated edge, double not single, falling over the tightly-drawn crossbelt, to which the garment was probably sewed. It may be objected that a doubled edge should not technically shew a border, but the reply is simply that by sewing on to the crossbelt the doubled edge has become technically a single one. This overhanging edge is, of course, a later development. The earlier *Korai* are shewn without it, simply with a crossband. A garment of the type described by Miss Abrahams would perform no useful function, and could not be described as a himation. It is true of course that no lower chiton skirts appear round the feet of the *Korai*. Probably, as already suggested, the coloured chiton was a short garment like a chemise.



then in front across the body, and finally wound round the outstretched left arm. In the other two (594 and 684) it covers both shoulders, and is wound round the outstretched right lower arm. In the two latter figures it has an ornamental border, in the two former it is quite plain. The rarity of the epiblema is due perhaps to the confusion which it adds to the sculptural effect. In No. 594 it has clearly confused the artist, and it naturally interferes with the fine lines of the hanging folds of the himation.

The Ionic costume is worn by all the imported *Korai* and by the Attic *Korai* which imitate them. The simplicity of the Naxian version is in direct contrast to the elaboration of the Chiot. It is still the costume of No. 686, though the artist of that figure has simplified away the rich effect of the hanging folds. Its latest appearance is in the Athena, No. 140, where it is adapted in appearance to the Doric peplos, left open down the right side, and fastened by a single brooch on each shoulder. After the Persian wars it was doubtless abandoned, as Thucydides<sup>1</sup> tells us, with other Ionian fashions for the simpler Doric costume, in which the Athena No. 695 is draped.

#### 4. Doric.

It is hardly necessary to describe the Doric costume. In its simplest elements it consists merely of the peplos (No. 695), a rectangular piece of heavy woollen material with an overfall above, wrapped round the body like a tube and held on the shoulders by two pins. The arms protrude at the top of the tube between the pins and the edges of the garment.

The Nike, No. 694, and the Athena, No. 140, wear himatia, which, but for the greater length of the overfall, are identical with the Doric peplos. They seem to be a transitional shape. Below them both wear a tight-fitting smooth short-sleeved garment probably of wool, with the sleeves cut to shape.

The *Korai* and other female figures are also adorned with jewellery of various descriptions<sup>2</sup>. Necklaces, bracelets,

<sup>1</sup> 1. 6. 3.

<sup>2</sup> 1. The *stephane* in the hair is universal except in the following instances:

(a) Nos. 643, 660, 669, 681, wear a round circlet.

(b) Nos. 664, 686, wear a plain band.

earrings, and ornaments in the hair are the ordinary rule. The footwear consists normally of sandals (Nos. 598, 672, 679, 682), though in one figure (No. 683) we find pointed red shoes like Turkish slippers, and in three figures (Nos. 681, 609 and the new *Kore*) bare feet. The newly identified feet of Nos. 674 and 684 are also bare. The hair of the Chiot *Korai* is confined by a *stephane* or thick band, perhaps of leather, in which bronze ornaments might be inserted, and which is shaped with an angle above the ears. Two heads (Nos. 654 and 696) wear instead of this a high *polos* crown, the meaning of which is doubtful. It is referred to Aphrodite, but may possibly be a part of hieratic uniform. The more distinctively Attic *Korai* wear either a simple band to confine the hair (Nos. 678 and 679), or, in later times, a round circlet (Nos. 669 and 681) which takes the place of the *stephane*. The Athena of the pediment (No. 631) wears a similar circlet round her helmet.

The hair is treated in many different ways, the commonest being to shew it in a number of separate locks, with triangular chisel cuts from above and from both sides. It falls in a broad mass on the back and in three or four locks on

(c) Nos. 679, 685, wear a bronze wreath.

(d) No. 678 wears a pearl chaplet.

Nos. 641, 648, wear a band across the back hair as well as a *stephane*.

No. 659 wears a *stephane* and a pearl chaplet, and has additional ornaments inserted in the ringlets.

## 2. Necklaces are worn by

(a) Nos. 593, 595, 684 (carved).

(b) Nos. 668, 670, 675, 678, 679 (painted).

(c) Nos. 627, 659, 669, 675 (attached in bronze).

## 3. Earrings are worn by all but Nos. 640, 654, and 686.

(a) No. 593 (carved pendants).

(b) Nos. 612, 616, 639, 641, 645, 648, 649, 650, 651, 660, 662, 666, 670, 672, 673, 675, 676, 680, 682, 684, 685, 687 (carved round disks).

(c) No. 683 (painted).

(d) Nos. 659, 669, 671, 678, 679, 681 (attached in bronze).

## 4. Bracelets are worn by

(a) (carved) Nos. 670, 680 (left hand), 681, 682, 684, 685.

(b) (painted) No. 680 (right hand).

## 5. Footwear:

(a) sandals, Nos. 598, 672, 679, 682.

(b) shoes, No. 683.

(c) bare feet, No. 681, new *Kore*, Nos. 609, 674, 684.

each shoulder. In front of the *stephane* it is arranged in fringes of very various types, sometimes simply waved back over the ears, sometimes arched in long undulations, sometimes hanging in spiral curls with coils covering the temples, and often in complicated combinations of two or three of these methods. It is of course impossible that hair can ever have been actually worn like this, but doubtless the elaboration of e.g. No. 682 represents an equal elaboration in the original coiffure of the richly-clad maidens of Chios.

The pose of the *Kore* is almost always the same. The lower arm of the side on which the himation is fastened (usually the right) is extended with an offering, while the other hand draws the drapery tightly against the legs. The opposite foot is a little advanced, but both legs are straight, and both feet flat on the ground. The figure is quite upright and rigidly frontal. The offering is usually an apple or pomegranate, but Nos. 683 and 685 hold birds.

### § 7. THE EQUESTRIAN SERIES.

The great series of the *Korai* has afforded us ample data for the establishment of a chronological system for the Acropolis statues. The only other type which is represented by sufficiently large numbers for chronological comparison is that of the equestrian male figures. An examination of this series may serve at once as a check upon our chronological theory, and an illustration of the interaction of Attic and Ionian art.

Our preliminary difficulty in this investigation is to settle the type of the Ionian horseman and horse. For the most part we have to depend on the horses alone as the riders have only partially survived the accidents of time.

We may start by distinguishing two main types of horses, represented well by the two mutilated fragments in the courtyard. That on the left, which is not strictly part of an equestrian statue, but belongs to a chariot group, shews us an equine type with broad chest and thick muscular neck. The mane is represented by zigzag incisions; the eye is triangular in shape and just behind it is seen a deep hollow. The horse on the right is narrow-chested, and its neck is thin,



curving back in an exaggerated arch. The bony structure of the head is smoothed away, and the eye is marked by a long tear-duct from the lower corner. The mane, too, is differently treated, being raised from a background which is picked out in colour. A dividing line down the centre of the forehead is visible in the former type and not in the latter.

When we compare with these two the other equestrian figures of the museum, we shall see that these differences are not fortuitous. Thus Nos. 575—580 (on a much more primitive level), Nos. 590, 606, and 697 all agree in the conventions of the left-hand horse, while No. 148 and No. 4119 follow the pattern of the right-hand example in their thin curving necks and their raised manes; No. 700 is of an eclectic type.

*A priori* we should naturally call the more vigorous and muscular type Attic, the more graceful and elaborate Ionic, and of late years we have recovered sufficient evidence fully to bear out that view.

No. 590 is obviously a work of Period I., though it may belong to the second division. Its resemblance to the *Moschophoros* and to the *poros* sculptures makes this quite certain. We have already observed that in the treatment of the horse's body this statue shews close analogies to the left and courtyard horse, which we may call Type A. The muscular development is still primitive, and the mane is treated like those of the horses of the Parthenon pediments, in two layers instead of one, but there is just the same solid feeling for life and muscle which is characteristic of all early Attic work. On the other hand the close resemblance of Type B to No. 4119 becomes of prime importance after Schrader's indubitable restoration of its horseman in No. 623. The head of this charming statuette leaves us in no doubt as to its Ionian origin. The egg-shaped head and acute smile are characteristics which we cannot mistake. Types A and B are respectively Attic and Ionic.

It is now necessary to fix the chronological relation of the equestrian series. This has already been done most carefully by Winter, and we shall be able to accept his order without much alteration.

The oldest group is clearly the fragment of the *tethrippos*,



Nos. 575—580. Here we get a type of sculpture hardly removed from vase-painting, and really little developed beyond the horses of Pediment No. 1. It cannot be dated much later than 570 B.C. No. 590 comes next, belonging to the last period of the early Attic school, roughly contemporaneous with the *Moschophoros*, perhaps a quarter of a century later than the *tethrippos*. In the Attic series the next examples are the courtyard horse, and No. 606, the "Persian horseman." A comparison of these two figures shews that they belong to the same period. Allowing for the weathering that No. 606 has escaped, there is the greatest similarity in all technical details. This period can be fixed from a comparison with the vase-painting in the Ashmolean Museum to the period 520—500<sup>1</sup>. It cannot in any case be brought down as late as 490, so as to connect No. 606 with Marathon, since both No. 697 and No. 700 are pre-Persian, and exhibit a great growth in technical skill.

The examples of Type B begin with No. 148, whose precariously balanced rider displays a technique developed little beyond that of No. 590. Next in order is probably the courtyard horse, and the last is No. 623 (+ 4119), where the rider's head suggests a date contemporary with the main stream of Chiot art or the decade 535—525. The last two figures, Nos. 697 and 700, fall in the developed period of the Attic revival. No. 697, which is the finest of all, and the technique of which is a distinct advance upon No. 700, finds a place without doubt at the very end of our period. No. 700 presents a more eclectic appearance. Its general features tend in the direction rather of grace than vigour, and the archaic tear-duct reappears. At the same time the body is much better understood than in No. 606. It falls most naturally perhaps in the decade 500—490.

This short analysis of the equestrian figures clearly confirms in every detail our chronological study based on the *Korai*. We have the same evidence of imported Ionian work under the Peisistratidae, accompanied by a break in the Attic tradition, of an Attic revival in the decade 510—500, and of a subsequent development in two directions, which we may describe as Peloponnesian vigour and Ionian grace.

<sup>1</sup> P. Gardner, *Cat. of Vases in the Ashmolean Museum*, p. 30, pl. XIII.

## ABBREVIATIONS

<i>A.J.A.</i>	<i>American Journal of Archaeology.</i> Baltimore and Princeton.
<i>A.M.</i>	<i>Athenische Mittheilungen.</i> Athens.
<i>Annali</i>	<i>Annali dell' Instituto archeologico.</i> Rome.
<i>Arch. Anz.</i>	<i>Archäologischer Anzeiger.</i> Berlin.
<i>Arch. Zeit.</i>	<i>Archäologische Zeitung.</i> Berlin.
<i>B.-B.</i>	<i>Brunn-Brückmann, Deukmüller.</i> Munich, 1897.
<i>B.C.H.</i>	<i>Bulletin de Correspondance hellénique.</i> Paris.
<i>B.P.W.</i>	<i>Berliner Philologische Wochenschrift.</i> Berlin.
<i>B.S.A.</i>	<i>Annual of the British School at Athens.</i> London.
<i>Bull. Com. di Roma</i>	<i>Buletino comunale di Roma.</i> Rome.
<i>Bull. dell' Inst.</i>	<i>Buletino dell' Instituto archeologico.</i> Rome.
<i>Bulle-Hirth</i>	<i>Bulle-Hirth, Der Schöne Mensch im Altertum.</i> Leipzig and Munich, 1899.
<i>C.I.A.</i>	<i>Corpus Inscriptionum Atticarum.</i> Berlin.
<i>Collignon</i>	<i>Collignon, Histoire de la Sculpture grecque.</i> Paris, 1892.
<i>Δελτίον</i>	<i>Δελτίον τῆς Ἀρχαιολογικῆς Ἑταιρείας.</i> Athens.
<i>E.A.</i>	<i>Arnult-Amelung, Einzelaufnahmen antiker Skulpturen.</i> Munich, 1895—1902.
<i>Ἐφ. Ἀρχ.</i>	<i>Ἐφημερίς Ἀρχαιολογική.</i> Athens.
<i>Friederichs-Wolters</i>	<i>Friederichs-Wolters, Die Gipsabgüsse antiker Bildwerke in dem k. Museen zu Berlin.</i> Berlin, 1885.
<i>E. Gardner</i>	<i>E. Gardner, Handbook of Greek Sculpture.</i> London, 1896.
<i>Gaz. arch.</i>	<i>Gazette archéologique.</i> Paris.
<i>Jh.</i>	<i>Jahrbuch des k. Deutschen Archäologischen Instituts.</i> Berlin.
<i>J.H.S.</i>	<i>Journal of Hellenic Studies.</i> London.
<i>Joergensen</i>	<i>Joergensen, Kvindefigurer i den archaiske graeske Kunst.</i> Copenhagen, 1888.
<i>Klein.</i>	<i>W. Klein, Geschichte der griechischen Kunst,</i> vol. 1. Leipzig, 1904.
<i>Lechat, Au Mus.</i>	<i>Lechat, Au Musée de l'Acropole d'Athènes.</i> Paris, Lyons, 1903.
„ <i>Sc. Att.</i>	<i>Lechat, La Sculpture attique avant Phéidias.</i> Paris, 1904.

- Lepsius                      Lepsius, *Griechische Marmorstudien*. Berlin, 1890.
- Lermann                    Lermann, *Altgriechische Plastik*. Munich, 1907.
- Martinelli                 Martinelli, *Catalogo di Getti in Gesso in Atene*. Athens, 1875.
- Μημερία                    Μημερία τῆς Ἑλλάδος. Athens, 1906.
- A. S. Murray              A. S. Murray, *History of Greek Sculpture*. London, 1880.
- Mus. d'Ath.                Μουσ. d'Athènes. Athens, 1886.
- Overbeck<sup>4</sup>                 Overbeck, *Geschichte der Griechischen Plastik*, 4th edition. Leipzig, 1893.
- Pavlovski                  Pavlovski, *La Sculpture attique* (in Russian). St Petersburg, 1896.
- „ Δελτ. ῥωσ.              Pavlovski, Δελτίον ῥωσικόν Ἀρχαιολογικόν (Bulletin de l'Institut russe d'Archéologie en Constantinople), in Russian. Sophia.
- Perrot                      Perrot, *Histoire de l'art dans l'antiquité*, vol. viii. Paris, 1903.
- Rev. arch.                 Revue archéologique. Paris.
- Rev. Ét. Gr.                Revue des Études grecques. Paris.
- R.M.                        Römische Mittheilungen. Rome.
- Schrader, Arch. }           Schrader, *Archaische Marmor-Skulpturen im Akropolis-Museum zu Athen* (zur Grazer Philologenversammlung 1900). Vienna, 1900.
- Marm.                    }
- Springer-Michaelis<sup>5</sup>     Springer-Michaelis, *Handbuch der Kunstgeschichte*, 8th edition. Leipzig, 1907.
- Sybel                        L. von Sybel, *Katalog der Sculpturen zu Athen*. Marburg, 1831.
- Tarbell                     Tarbell, *History of Greek Art*. London, 1896.
- Wiegand, Poros- }        Th. Wiegand, *Porosarchitektur*. Cassel, 1904.
- arch.                    }
- 50th W.F.P.                50<sup>th</sup>. Programm zum Winckelmannsfeste. Berlin, 1890.





# CATALOGUE

## OF THE ACROPOLIS MUSEUM

### VOLUME I. ARCHAIC SCULPTURE

#### A. FOREPART OF HORSE (in Outer Court).



Found near Propylaea.

Parian marble.

H. 1·16 m. (head to chest). L. ·87 m.

In two pieces, the head and neck added separately.

Missing—legs, hind quarters, and front of head. The marble is much weathered, the surface rough, and there is no colour surviving. The statue must have stood for long in the

open air. The head is turned over the left shoulder. The mane is shewn by regular incisions in two fringes with its top hollowed. There is a hole for the bridle at the top of the head. Two slanting holes on the back must have also served for attaching harness, of which a fragmentary bronze rosette on the chest is another trace. The muscles of the chest are conventional, but we see regular incisions to indicate the folds of flesh under the jaws and between the forelegs. The forehead is well moulded with deep hollows behind the eyes. There is no support under the horse's belly, but at the back there is a band of marble going right

across the body underneath. Behind, the body is cut off straight. This fact, combined with the absence of a rider and the holes for harness, suggests that we have here part of a chariot relief in which the horse is represented as projecting straight out of the background like the horses on the metope from Selinos. Nos. 575-580 represent a similar group in miniature. The work is rather formal, but there is considerable vigour in the form of the head. Part of another horse belonging to the same group is to be seen on the entrance steps by the Beulé gate. It is said that both were found on the slope below the Propylaea, so that we may assume them to have been a dedication in memory of some victory, like the bronze chariot and horses in memory of the great victory of 506 B.C., which Pausanias described (i. 28. 2). The style of the horses is approximately the same as that of No. 606, which we can date in the last decade of the 6th century.

Winter, *Jb.* viii. 1893, p. 138.

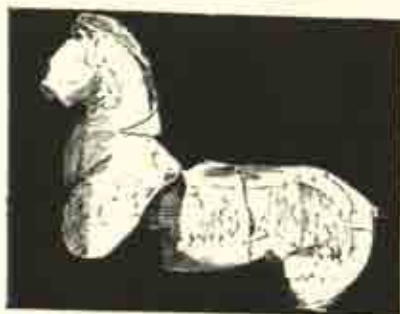
**B. Part of EQUESTRIAN STATUE (in Outer Court).**

Parian marble.

H. 1.17 m. to centre of thighs. L. (body only) 1.30 m.

Put together from 9 pieces.

Missing — forepart of head, legs, tail, greater part of right side, and much of the surface of the left side, which has been deliberately hacked off. We



see traces of the rider sitting much too far forward; a hole above the head served for the attachment of the bridle.

This torso shews a very different style from the last. The whole treatment is flatter and less vivid, although there is greater delicacy of detail. The surface is well finished and the mane is picked out carefully in white locks against a red background. The eye shews a vertical downward slit for

the tear-duct. The muscles of the shoulder though treated with clearness are too flat. The swelling of the neck in front is rather too prominent. The topknot in front is composed of twisted locks. These characteristics point to Ionian authorship, cf. p. 50.

Winter, *Jb.* viii. 1893, p. 139, fig. 9; Lechat, *Sc. Att.* p. 275.

1. Pediment in low relief representing the combat of HERAKLES AND THE HYDRA.



Found in 1882 to the S.E. of the Parthenon.

*Poros*, mainly of a coarse kind.

Height .79 m. Length (restored) 5.80 m. Thickness .16 m. to .18 m. Angle of slope 1 in 7.34. The height of relief does not exceed .03 m.

The composition originally consisted of six slabs, five of which are still preserved for the main part. An important lacuna, however, is the head of Herakles. The four slabs on the left are of a coarse *poros* full of shells and holes, the latter of which have been partially filled with colouring matter, while the fifth slab is of a closer grain without holes or shells.

Herakles stands just to the left of the centre with legs firmly planted wide apart. The head is missing, but there remain traces of a beard in profile. The right hand brandished over the head a club of which the upper half remains, and the left is extended clenched in the direction of the Hydra. The hero is clad in a cuirass, of which the sharp edges under the left arm betoken a metallic material, presumably bronze. On its surface the main lines of the torso muscles are engraved. Across the cuirass from the right shoulder runs the strap of

the sword-belt. Part of the sheath with two tassels hanging from it is visible under the left armpit. Legs and arms are bare. Facing the hero is the Hydra, whose coils fill the right half of the pediment. Starting from the tail the body is divided into three bands separated by incised lines and distinguished by colour. After two undulations the body forms a complete coil and then separates into nine long necks, each three retaining the colour of their original band. Of the nine heads seven are represented with gaping jaws and forked tongues in conflict with Herakles, while two hang down already lifeless. They are all provided with beards.

Immediately behind Herakles stands the charioteer Iolaos with body facing left and head turned sharply to the right over his shoulder. His right foot rests on the ground, his left on the step of the chariot, which occupies the greater part of the left half of the pediment. He holds the reins in both hands, and in his right hand a goad in addition. He is bearded and clad solely in a cuirass probably of leather, judging from the rounded edges. The chariot is of a type familiar in black-figured vases, with a strap from the rim to the end of the pole, which shews above the backs of the horses. These, two in number, lower their heads to the ground and appear to be snuffing at a gigantic crab, which fills the left corner of the composition. The outline of the farther horse follows that of the nearer and is only distinguished from it by colour. They wear small saddles attached by breast straps and girths. The ring above the saddle gives the side view of the yoke-cushion and the straight bar in front is the outside handle or horn of the yoke, while the red projection behind the cushion is probably the end of the pole curving upwards.

As far as can now be determined, the colour scheme was as follows: background, plain; crab, rose; nearer horse, dark blue (now green), red mouth and nostrils, black bit, red mane; further horse, uncoloured; saddle, reins, girths, pole, pole-strap, red and rose; yoke-cushion, black; yoke-handle, plain (? red); chariot, red with a red line on plain wheels; Iolaos, flesh rose, dark (? blue) cuirass, dark hair, beard, and eyeballs; Herakles, flesh rose, plain cuirass, red sword-strap and tassels, dark beard; Hydra, two outside divisions of body



dark, middle division plain; the heads correspond with their respective divisions save that the two visible middle heads are green; all have black tongues and eyes and red mouths.

The middle of the coil and the background above the chariot are discoloured by fire.

The execution of the pediment has been too hastily condemned as clumsy and primitive. Crudities of composition like the head and legs of Iolaos and the general flatness of the large surfaces are due to the lowness of relief which provides difficulties of a special kind to the primitive artist. The pediment is not really plastic in treatment, but is practically a drawing on stone with the background cut out. Thus comparisons with the other *poros* compositions have to be made with reservations. We may on the other hand notice the clever design of crab and hydra for the pediment corners, and the touch of nature in the position of the horses. The treatment of the nude is superficial but not more so than in the other pediments, and in the case of Herakles the lines of the torso muscles are correctly indicated.

The resemblance in design to vase-paintings is obvious (cf. *Introd.* p. 12), and we have here the clearest case of imitation both of subject and technique. We can hardly be wrong therefore in calling it the earliest of the *poros* pediments. A date about 570 B.C. is suggested in the Introduction.

Mylonas, *Ἐφ. Ἀρχ.*, 1883, pp. 39, 40; Purgold, *Ἐφ. Ἀρχ.*, 1884, p. 150, pl. VII, 1—3; *id. ib.*, 1885, p. 233; Meier, *A.M.*, x. (1885), p. 237, 322; Studniczka, *ib.*, xi. (1886), p. 61; *id.*, *Jb.* i. (1886), p. 87; *Μνημεῖα*, p. 15, pl. IV, 4; Bötticher, *Die Akropolis*, p. 76; Lechat, *Rev. Arch.* xvii. (1891), i. p. 325; *id.*, *Au Musée*, p. 26; *id.*, *Sc. Att.*, p. 24; Collignon, i. p. 213; Overbeck<sup>4</sup>, i. p. 180; L. Magne, *Le Parthénon*, pl. XIX.; Pavlovski, *Δελτ. Πρωσσ.*, viii. (1895), II. p. 39; *id.*, *Sculpt. Att.*, p. 39, fig. 3; E. Gardner, i. p. 159; H. Brunn, *Griech. Kunstgesch.*, i. p. 137; *Antike Denkmäler*, No. 16; Furtwängler, *Roscher's Lexicon*, i<sup>2</sup>. p. 2198; J. Schneider, *Die 12. Kämpfe des Herakles*, p. 27; Perrot, viii. p. 533, fig. 273; Wiegand, *Porosarch.*, p. 192, pl. viii. 4; Klein, p. 91.

2. Pediment in high relief representing the combat of  
HERAKLES AND THE TRITON.



Found in 1882 at the same time and place as No. 1, to the S.E. of the Parthenon.

*Paras* of varying quality.

Height .63 m.

Length 1.64 m.

Angle of slope ap-

proximately equal to No. 1 (1 in 7.34).

Height of relief .18 m.

It is not possible to estimate the exact height or length of the pediment, as we do not possess the central point, but it would seem to be approximately the same size as No. 1.

The preserved portions belong to the right side of a pediment and consist of three main fragments: (1) the bodies of Herakles and the Triton, (2) an undulation of the Triton's tail, (3) a fragment further to the right of the background of the pediment. The second fragment is of an inferior material to the other two.

The scene shews the wrestling of Herakles and the Triton. The hero, who is nude, leans against the body of the monster, both facing to the left. His right knee is bent, but does not quite touch the ground, while his left leg, bent at the knee, has the foot flat on the ground. His head is buried behind the shoulders of the Triton, and with his arms he clasps him round the neck and left shoulder, the left hand holding the right wrist. This attitude of the hands is paralleled in vase-paintings<sup>1</sup>, where, however, the hero is shewn astride of, not beside, his antagonist. In the Assos frieze the body is in the same attitude as in the pediment, but the hands, instead of throttling the monster, grip his arms to prevent him from escaping. In both cases the Triton is intent on flight, not resistance, a difference from the group No. 36. The Triton's hair is long and hangs on his neck. It is divided vertically by fine incised lines, but is neither

<sup>1</sup> E.g. Gerhard, *op. cit.*, ii. No. III.

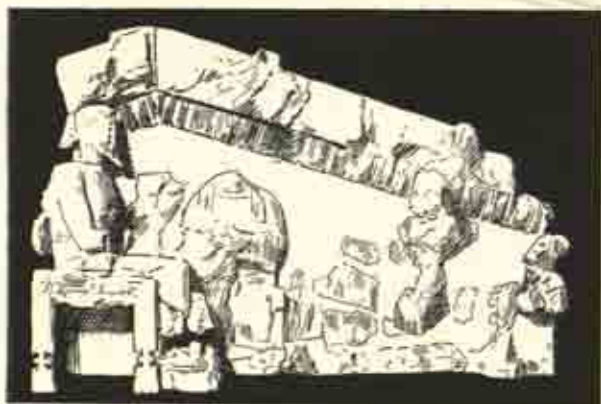
worked nor painted behind. His head is in profile, and his right hand is outstretched as if in supplication, while the left hangs powerless by his side. Both are empty and have the fingers extended. Below his waist starts the fish-body divided into two longitudinal bands, one of which has curved lines incised across it. It extends in two undulations towards the corner of the pediment. The whole group is coloured a dark brick-red. The second fragment shews one of the undulations of the Triton's body with a fin on the top of the curve. The colour is very faint and the material inferior. A third fragment gives a small piece of the background with a narrow red stripe along the top edge and traces of yellow below.

This pediment avoids some of the crudities of No. 1, owing to its greater relief-height, which permits of a more plastic treatment. However one must notice that the right leg of Herakles is much longer than his left, and that his right upper arm is out of proportion to the rest of his body. In details of execution it seems to belong to the same period of technique, but in artistic conception it must rank higher, since it is a definite tridimensional group, not a mere drawing on stone. It is also the first effort to group figures in perspective, one behind the other. In type, like No. 1, it seems to be an adaptation of a stock design. Considerable controversy has existed on the question whether the two pediments belong to the same building. In the light of the arguments adduced in the Introduction, p. 17, this view must be held untenable.

Mylonas, *Ἐφ. Ἀρχ.*, 1883, p. 39; Purgold, *ib.*, 1884, pl. vii, 5; *id. ib.*, 1885, p. 242; Studniczka, *A.M.*, xi. (1886), p. 61, pl. ii.; Meier, *ib.*, x. (1885), p. 327; Escher, *Triton u. s. Bekämpf. d. Herakles*, p. 125; Lechat, *Rev. Arch.*, xviii. (1891), ii. p. 12; *id.*, *Au Mus.*, p. 36; *id.*, *Sc. Att.*, p. 32; Brückner, *A.M.*, xv. (1890), p. 119; *Μνημεῖα*, pl. iv., pp. 20, 21; Wiegand, *Portasurch.*, p. 195, fig. 213; Klein, p. 90.



Pediment in high relief representing THE INTRODUCTION OF  
HERAKLES TO OLYMPOS.



The various fragments were found in 1888 E. and S.E. of the Parthenon.

*Poros* of good quality.

Height (to top of taenia), .94 m. Length (total restored 6.60 m.) of existing portion 1.74 m. Angle of slope, 1 in  $3\frac{1}{2}$ . Height of relief .27 m.

The composition has recently been put together by Professor Heberdey from a large number of isolated pieces. As existing at present it consists of the centre and about half the right side of a pediment with a blue background surmounted by a taenia of reel-moulding, against which are four figures with evidence for a fifth in varying stages of relief.

Just to the left of the centre is seated a bearded male figure in profile to the right, on a high-backed throne with footstool. His sitting height is .90 m. Part of his hair, left arm, right arm from below elbow, left leg, and most of body below waist are missing. The throne exists in fragments. The head was attached by means of a large iron bar, still visible, the upper left arm was inserted into a square cutting, and a similar, though smaller, cutting served for fastening the right foot. The figure wears a close-fitting short-sleeved



chiton reaching to the ankles with a tightly folded himation above it passing over the left shoulder and under the right arm. Part of the himation falls over the right arm of the throne. The borders of the plain chiton are decorated with a red tongue pattern, while the dark blue himation had a red border with a plain meander on it. On the feet are red sandals, on the head a diadem with meander pattern from which rise small rays or leaves. The hair is waved in front and divided by fine lines, while it falls behind in a heavy mass divided into horizontal waves. The pointed beard is divided by fine criss-cross lines and the end is missing. The raised left hand held a slanting object long enough to reach the side of the female figure, which may have been a sceptre, while the right arm rests on the arm of the throne, holding some object in the hand, of which there are traces on the right knee. The throne is straight-backed and has a panel behind covered with a diamond chequer pattern in white, red, brown, and black, while the inside is coloured red. The seat is decorated with eight-leaved rosettes and zigzags incised, and the legs are straight with the customary palmette ornament below surmounted by eight-point stars. A red cushion rests on the seat, and the red footstool has a large raised meander pattern. No traces of flesh colour are visible. The figure may be safely recognized as ZEUS holding a sceptre or a thunderbolt, and, probably, an eagle.

To his right and slightly further from the centre of the pediment is a female figure seated full face. Her connection with Zeus is proved by the existence of part of her foot on the same fragment as that of the male figure, and also by correspondence in the background. Missing are her head, most of the left hand, right elbow, and all the body below the waist except a fragment of the right foot. She is clad in a long close-fitting peplos and himation of Attic type, girt at the waist, with the himation over the shoulders. The peplos is dark blue with a large red meander neck border, the himation red with a border of crosses and stars in blue. Three locks of hair in straight ringlets fall on each shoulder, and a fourth is visible on the neck. Round the neck is a tight plain band. The hands are bent across the breast, the right with fingers extended, the left holding a rod-shaped

object, probably a sceptre, at a sharp slant. The throne legs are decorated with raised circles and eight-point stars. The height of the neck from the ground is .70 m., which allows .215 m. for the head. This seems to preclude the possibility of a helmet, and so makes it highly probable that the figure represented is HERA and not Athena, especially as there is no aegis.

To the right of Hera the blue-green background of the pediment is broken by three ridges which must have served for attaching standing figures. The small size of these figures, due to the decreasing height of the pediment, would compel them to be practically in the round and artificially connected with the background, if they were to be visible from below. These figures would naturally face the centre of the pediment, and Professor Heberdey has in fact found two figures of the correct scale which have traces of similar ridges on their right sides. The larger of these is a figure of HERAKLES (restored height .71 m.) put together from two fragments above and below the waist. The hero strides forward with the left leg and right arm outstretched shewing the body in three-quarter view. Missing are the right half of the face and the whole surface of the right side, and front of body below the neck; also both arms, the right leg, and the left leg below the middle of the thigh. The back and portion of the left leg are well preserved and shew great detail. Herakles is clad in a skin-tight chiton reaching to the mid-thigh with a ray ornament round the neck and a meander round the lower border. Above it he wears girt round the waist a lion-skin with the head drawn over his own head, the fore paws tied round his neck and the hind paws hanging down his thighs. Under the left arm passes a band perhaps for sword or quiver. The hair shews in waves below the lion's teeth, and his close beard is divided like that of Zeus by parallel vertical lines. The mouth ends in a downward cut, and the eye is shewn almost in full face with carefully carved lids.

The second figure is smaller and female, consisting of a torso from neck to mid-thigh clad in a skin-tight blue chiton with a red scalloped border below and plain red edge round the neck. Above is a red fawn-skin with white spots and

border. The figure strides forward with the right leg and extends the right arm so that the body is in full view. The left arm rests on the hip, and the hair seems to have been short. The curves of the body are very much exaggerated. The identity of the figure is doubtful, though this has been suggested. It was called an Amazon on first discovery before being connected with the pediment.

Judging from their scale and from the indications of the ridges, these figures belong to the two last of the three ridges on the background, so that we have one still vacant next to Hera. If, as seems probable, the subject of the pediment is the introduction of Herakles to Olympus, the missing figure can hardly be other than ATHENA, and Professor Heberdey has suggested that in No. 50 we possess perhaps the head of the missing goddess. It does not, however, seem possible that that head can have belonged to this pediment (cf. p. 89). The floor of the pediment is uneven and sloping, and may be intended to represent the summit of Olympus. The top under the cornice is decorated by a heavy reel-ornament (115 m. high) in red and blue and plain colour.

It is also possible, as Professor Heberdey has pointed out, that in the three figures Nos. 48, 54, and 55, we have portions of the missing left half of the pediment. All are joined to a background by ridges on their left side. Inventory No. 4557 also shews the feet of two figures walking to the right, but the relief appears too low to belong to any of the three figures mentioned. Doubtless the left half of the pediment was occupied by figures representing the assembly of the gods.

The execution of this pediment is technically superior to that of the two already described. In design and grouping however it is inferior to No. 2, since the scene is certainly not so cleverly adapted to the limitations of space. Here again both the scene and the individual figures can be accounted for by vase-paintings. For the Herakles, cf. in particular a practically exact parallel in a red figured vase of Euphronios now in Munich (Walters, *History of Ancient Pottery*, i. pl. 38). The figure of Zeus can be paralleled exactly on the François vase, and we can feel little doubt



that both pediment and vase are reproducing an artistic conception of the middle 6th century. Thus the parallels to this pediment afford important chronological data, cf. Introduction, p. 18.

The pediment displays both vigour of conception, especially in the two smaller figures, and also great love of decorative effect, especially in the two seated figures. In its embroidered borders it is a forerunner of the marble *Korai*, Nos. 593 and 679, and the figure of Hera may be compared very closely with these statues. But the especial interest of the pediment lies in the heads of Zeus and Herakles. From these two, from Iolaos in No. 1, and from No. 55, we can trace the early Attic type of male head. The head is deep in comparison with its height below, and broad at the jaw in comparison with the forehead. The eyes are straight and pointed with lids carefully cut and the upper eyelid much more arched. The nose is narrow above and broad at the nostrils, the mouth has only a slight curve and is terminated at the corners by vertical cuts. The hair is treated in waves close down on the forehead, the beard pointed, with fine incised lines and following a clear outline on the jaw with a sharp angle in the centre of the cheek. The ears are large and clumsy. The same head can be traced through No. 35 to the *Moschophoros* (No. 624), and is the norm of early Attic art. As to muscular form Zeus is quite covered by his clothing save for the correct and vigorous right arm, but Herakles and Iris both shew the heavy, rather exaggeratedly fleshy curves which we shall observe both in the pediments of the old Athena temple and in the marble gigantomachy pediment. The decorative detail is very complete and shews that even before the period of Ionian influence such tendencies were prevalent in native Attic art.

Head of Zeus: Wolters, *A.M.*, xiii. (1888), p. 437; *Δελτίον*, 1888, Aug., p. 154, Sept., p. 164. Zeus: Lechat, *Rev. Arch.*, xviii. (1891), ii. p. 155, pl. xv.; Wiegand, *Porosarch.*, pl. viii. 1 and 2, p. 97, figs. 98, 99, 101; Perrot, viii., fig. 276; Lermann, fig. 3; Furtwängler, *Münch. Sitzungsber.*, 1905, p. 448. Hera: Wolters, *A.M.*, xii. (1887), p. 267; Lechat, *B.C.H.*, 1888, p. 341; *id.*, *Rev. Arch.*, xvii. (1891), i. p.



320, pl. xii.; *Δελτίον*, 1898, Jan., p. 11 (a); Pavlovski, *Δελτ. Ῥωσσ.*, viii. (1895), ii. p. 74, fig. 15; Wiegand, *Poros-arch.*, pl. viii. 3, p. 101, fig. 100; Furtwängler, *loc. cit.* Herakles: *Δελτίον*, 1888, Feb., p. 31; Wolters, *A.M.*, xii. (1887), p. 387; Lechat, *B.C.H.*, 1888, p. 242; Brückner, *A.M.*, xiv. (1889), pl. iii. 2, p. 79; Pavlovski, *op. cit.*, p. 67; *Μνημεῖα*, p. 15, pl. iv. 3; Wiegand, *op. cit.*, pp. 208, 211, figs. 226, 228, 229. Iris: *Δελτίον*, 1888, May, p. 82; Lechat, *B.C.H.*, 1888, p. 334; E. Gardner, *J.H.S.*, 1888, p. 263; Wiegand, *op. cit.*, p. 211, fig. 227.

### 3. Group in high relief of TWO LIONS DEVOURING A BULL.



The various fragments of this group and of the group in the next room were found together in 1888 to the E. and S.E. of the Parthenon.

*Poros* of fine quality.

Total length 5.35 m. Existing height .97 m. Height of relief .60 m.

The bull is more nearly complete, lacking only the right horn, shoulder, part of back, and part of right legs and tail, but of the lions only portions of the legs and claws with a large fragment of the left lion's torso remain. Fragments of their tails are also to be seen in a small glass case to the right of the group.

The group represents a bull pulled down by two lions, who pin him from opposite sides by his horns and left hind leg, while they rest their weight on his body and dig their claws into his side. The bull is thus pressed down flat against the ground, while the lions are probably to be restored raising their heads in the air in the centre of the composition.

The group is almost exactly symmetrical. Of the left lion we see the left hind paw holding down the bull's left hind leg, while the right hind paw stands free; the right fore paw is seen dug into the bull's side, while streams of blood issue from the wound. Similar streams of blood suggest that the left fore paw should be restored next the right fore paw of the right lion on the back of the bull, and a small fragment above the right fore paw without blood below it shews where the body of the lion rested on the bull's back, while the head must have been raised. The hind paws of the right lion are similarly placed on the horn and on the ground, while holes with blood below them shew where we must restore the left fore paw symmetrically with the right fore paw of the left lion. Here too we have the right fore paw and traces of the body on the back of the bull, and here again the head must have been raised in the air. The only difference in pose is that, judging from the attitude of the hind legs, the hind-quarters of the right lion were higher, those of the left lion more crouching. The bull lies extended with left hind leg stretched out behind, right hind leg in an impossible position under the body, right fore leg under the body, and left fore leg stretched out in front. The tail is tucked between the legs, the head bent over so that the forehead touches the ground.

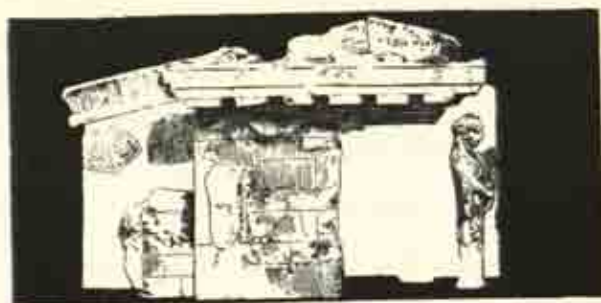
The torso of the left lion, which has been put together from several fragments, and now stands under the window on the west wall, shews that it was uncoloured but had a red mane with plain incised lines. The mane lies flat on the neck and chest in rounded locks. The right lion on the other hand is coloured red. The claws of both are uncoloured, while the hairs above the claws are shewn by black incised lines, and the pads by a number of small holes designed to give a velvety effect. The tails are dark blue with plain incised lines. The bull is dark blue with the inside of the ears, nostrils, mouth, and rims of eyes red. The muzzle is uncoloured and covered with the same small holes as the pads of the lions. Red blood pours from his wounds.

The execution of the group is particularly good. In spite of the clumsy attitude of the bull's hind legs, the

impression is one of great vigour and life. The creases in the neck of the bull, though really out of place above since the neck is being strained to its full extent, and the treatment of the muzzle and the lion's pads, give great variety to the surface appearance. The muscles of the legs, though conventional, give a good impression of strength, and the bull's head is full of expression if without much resemblance to nature. In comparison with the group on p. 76 we see the clearest distinction between its lifelessness and conventionality, and the fresh vigour of this composition. As to its architectural nature, various ideas have been advanced. Watzinger's erroneous restoration with the heads low on the bull's back gave the group an oblong shape, which suggested the decoration of an altar. It was at one time thought to be a sculpture group in the round, but it is now clear that though partly free, it is as a matter of fact attached to a background, and thus part of an architectural whole. It might of course be a pediment, like all the other fragments of *poros* sculpture on the Acropolis, but in that case the necessary dimensions are larger than the Hekatompedon or any other *poros* building known to us. The question thus remains problematic. In date there can be no doubt that it belongs to the most developed period of *poros* technique.

The bibliography of all the bull and lion fragments is given on p. 78.

Fragments of a pedimental relief representing A BUILDING WITH OLIVE-TREES.





Found in January 1888 opposite east front of Parthenon.  
*Poros* of varying quality.

Length of fragment 1·48 m. Height ·80 m. Height of relief ·17 m.

The restoration was first taken in hand by Wiegand, and a large fragment has now been restored by Heberdev.

The upper edge of the pediment is decorated with a tongue pattern in red and blue, and a square taenia below with a blue maeander design. In the centre of the pediment, filling rather more of the left side, is a building with a hipped roof. The walls consist of seven courses of alternately thick and thin blocks represented by incisions, and in the centre of the pediment to the right of the building is a door reaching to the roof. A jamb projects on the left of the door, and possibly also on the right, but the wall is here broken away. The inside of the building is painted black. The roof is tiled with flat tiles, whose joins are covered by pentagonal covering tiles. Below it the cornice and *mutuli* are visible. There are two rows of black *guttac* under the *mutuli* and the *viae* are red. There is also a red line on the cornice. On the top of the roof in the centre of the pediment is a large hole, probably for a dowel fastening it to the cornice of the pediment.

To the left of the building the branches of an olive tree or trees are incised on the background, and below at a relief depth of ·13 m. is a wall (height ·296 m.) of five regular courses of blocks.

Remains of three figures are preserved:

(1) Fragment of a bare left male leg in profile to right (height ·235 m.) in relief against the lower wall.

(2) From neck to mid-thighs of a female figure also in profile to right in relief against the left part of the wall of the building. The figure is clad in long red peplos, girt at the waist, with three bands of decoration round the neck, and a blue himation over both shoulders, with an uncoloured maeander border. The left hand is raised, the right arm bent at the elbow, perhaps carrying a stick close to the body.

(3) The figure No. 52, known as the "Hydriophore." Height from ankles ·385 m. The figure is female, upright,



with left arm raised and right arm across the body. The legs appear to be together, and the lower part of the body is stiff and shapeless. The feet and lower part of the legs are missing. She is clad in a red peplos and dark blue himation worn over both shoulders. On her head is a round cushion-like object broken above, which is probably either the foot of a "hydria" or a pad for carrying one. The hair is waved in front in furrows and falls behind in a heavy mass with three long locks on each shoulder. A band confines the back hair. The eyes are large and prominent, sloping downwards. The lips end in a slight swelling and downward cuts. The neck is long and the figure oval in section, with a raised curve for the bosom but no separation of the breasts. The right arm is square, as the edges of the planes have never been rounded off. There are remains of leaden dowels on each shoulder, at the ankles, and on the left arm. These probably represent ancient repairs.

This figure is in the round unlike the others, but is carelessly worked behind. Heberdey has placed it to the right of the door at the right corner of the building, not in the entrance, as Wiegand suggested. The reason for this is that the figure would be too large, with a water-pot on the head, to stand under the roof of the building, and the right side seems to have a cut made in the roof, perhaps for the accommodation of the figure. Also a large leaden dowel is affixed here to the roof, which may have a connection with the dowels on the figure's shoulders.

On the other hand it is dubious if the figure should be placed in three-quarter face as Heberdey has placed it. There seems no good reason why it should not face due front.

The building has been interpreted as the archaic Erechtheum on the ground of the olive trees on the wall, which are supposed to be the sacred olive tree and the wall of the Kekropion. The two female figures have been identified as priestesses carrying water and the male figure as an attendant or worshipper. But such an interpretation is somewhat arbitrary. The building does not look like a temple, and there are several olive trees, not only one. The scene might then be a fountain house, perhaps even the rape of the Athenian maidens from Enneakrunos.

The larger figure is important in the history of art as the completest example of a female figure in *poros*. The costume resembles that of No. 593, and the band in the hair behind is paralleled by Nos. 678 and 679. The characteristics of the face, with large triangular eyes and straight mouth terminated by cuts, are typically Attic. The style is certainly primitive, but the clumsiness of the right arm is probably due to want of finish. It belongs to the earliest class of the *poros* works.

Wolters, *A.M.*, xii. (1889), p. 267; *Δελτίον*, Jan. 1888, p. 11 β; Lechat, *B.C.H.*, xii. (1888), p. 241; *id.*, *Rev. Arch.*, xvii. (1891), pl. xi., p. 317; *id.*, *Au Mus.*, p. 16 (Hydriophore); *id.*, *Sc. Att.*, p. 62; Wiegand, *Porosarch.*, p. 197, figs. 214—220, pl. xiv.; Petersen, *Die Burgtempel der Athenaia*, pp. 21—40; Collignon, i. p. 206, note 2; *Μημεΐα*, p. 11, pl. iv. 1; Pavlovski, *Δελτ. Ρωσσ.*, viii. 2 (1895), p. 72.

# 11. MASK.



Good *poros*.

Height .15 m.

A mask of very good material with the features roughly scratched on a slightly convex surface, and emphasized by red paint. The surface is finely chiselled all over and was probably a fragment rejected from some larger block.

# 12. MASK.

Coarse *poros*.

Height .18 m.

A mask cut with a much blunter instrument on a slightly concave surface. The material is rough without any preliminary chiselling.



These masks are of course not serious work, but probably cut roughly by workmen in their leisure moments. A roughly blocked-out sphinx is preserved in the same wall-case, and a number of small *poros* objects are to be seen in the Magazine.

Lechat, *Rev. Arch.*, xvii. (1891), p. 312, pl. x; Wiegand, *op. cit.*, p. 231, figs. 246, 247.

25. LEFT HAND holding bird's claw.



Breadth of closed fingers .05 m. No paint.

This has been attributed by Heberdey to the nymph running from the contest of Herakles and Triton. It seems however very small. Wiegand's attribution to the Zeus of the Introduction pediment is impossible since Heberdey's restoration of that pediment.

Wiegand, *op. cit.*, p. 105, fig. 108.

31. RIGHT FOOT in laced glove-like boot.



It is coloured pink. Length .11 m., and preserved as high as ankle (.06 m.).

A small projection on the big toe belongs to the background. The shoe is paralleled on the François vase.

Heberdey attributes this to a statue of Athena filling central position in large Triton pediment. Such a restoration is of course purely conjectural.

Wiegand, *op. cit.*, p. 207, fig. 224.

Fragments of a SNAKE from a pedimental group.



The various fragments were found in 1888 to the E. and S.E. of the Parthenon.

*Poros* of good quality.

The main piece of 1.70 m. in length.

The estimated total length on restoration would be from 2.00 m. to 2.10 m.

Height of head .375 m. Relief height .37 m.

The body of the snake after four flat undulations from the left describes a complete coil and then rises to a head with widely opened jaws. The upper half of the body is divided longitudinally by narrow red and broader blue bands. The latter are divided obliquely by plain bands, and the trapezoidal spaces thus formed have a smaller plain trapezoid in the centre. These spaces do not decrease in size till quite near the tip of the tail. The under part is divided across by incisions into wide oval-shaped scales. The eye and the teeth are shewn plain, the interior of the mouth red. Painting on both sides of the head shews that it was seen full face, not in profile.

The snake clearly occupies the left corner of a pediment. A lead-running fastened the extremity of the tail to the floor. Behind the main coil is a cut sloping surface parallel with the top of the pediment. On this rested the top taenia of the tympanon wall with a painted meander pattern. This taenia we know to be .11 m. high, which is exactly the depth of the cutting. Thus the main coil just reached the cornice, and this fixes its position 1.71 m. from the left corner. The tail does not lie straight on the pediment floor but obliquely, so that the tip is right in front.

The bibliography of all the fragments connected with the Hekatompedon is given at the end of No. 36.



Fragments of a SNAKE from a pedimental group.



Found in 1888 to E. and S.E. of Parthenon.

*Poros* of good quality.

The restored length of the various fragments is estimated at about 2.50 m. Relief height .34 m., length 1.84 m.

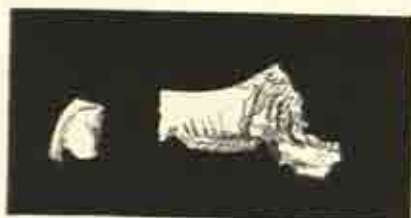
The under portion of the body is treated in the same way as that of the other snake, in plain oval scales, the upper part covered with triangular scales with the apex towards the neck. These scales have the border plain and raised, the interior of the triangle coloured dark blue. They diminish in size towards the neck and towards the tail. The extremity of the tail is in one piece with the tympanon wall. It appears that the position corresponded roughly to that of the preceding snake, and filled the right corner of a pediment. The main coil turns in the opposite way, i.e. the portion nearer the tail is on the outside. On it also we see the cutting for the taenia of the tympanon wall. A wedge-shaped piece was let into the neck and the direction of a lead-running suggests that the neck was bent back with the head probably in profile. Wiegand drew a distinction between land and water snakes in connection with these two, which appears however to be unsound. The neck portion of this snake was at one time supposed by Brückner to be part of another tail because of the diminution in size of the scales. But it is to be noticed that the scales diminish in the direction of the apex of the triangle, not in the direction of the base as in the real tail.

For bibliography cf. pp. 78 and 86.

Fragments of a LION from a pedimental group.

*Poros* of good quality.

Large fragment with mane:—Length 1.22 m. Height 1.07 m.



Very few fragments of this lion exist. It can be distinguished either from the lioness on the opposite wall or from the lion torso No. 3 by its mane, which consists of plain rounded locks with red incisions. The main fragments consist of part of head, shoulder and fore paws, and part of the rump shewing the tail. From these we can restore the animal in profile facing right, apparently couchant and not in the act of seizing or devouring its prey. It must thus occupy the left side of a pediment. The body is uncoloured and the execution somewhat flat and formal, resembling closely that of the great group on the opposite wall, with which it is combined by Heberdey. The whole composition would then fill the centre and greater part of a pediment.

Pedimental group of A LIONESS DEVOURING A BULL.



*Poros* of fine quality.

Length 3.22 m. Height 1.60 m. Height of relief 41 m.—52 m.

The group consists of a large number of fragments put together by Professor Heberdey. They were found together with those of the other lion group to the E. and S.E. of the Parthenon in 1888.

The head of the lioness occupied the centre of the pediment. She lies with her body to right extended on the bull which she has thrown down, and is in the act of biting him in the haunch. With her fore paws she grips his hind-quarters, while her own hind-quarters crouch on the ground. The bull is crushed flat on the ground, his head pressed down between his shoulders and his fore legs splayed out in an impossible position on either side of it. The lioness's tail is between her legs and curling out again over her rump. Her eye is shewn by two concentric circles, the inner dark and the outer red, set in a deep socket with red rims. The bull's eye has further three wrinkles round the outer rim, probably for the sake of expression. Nostrils and mouth are wide and painted red inside. The hair below the horns, and the creases on the neck are both indicated, but in a conventional and unconvincing way. The mane of the lioness is red with one row of dark blue or green locks, lying flat on the body with plain incisions. The teats are red, and the hair above them and on the rump very flat and formal. The main part of the composition was flat and uncoloured.

The head of the bull and the udder of the lioness above it were restored by Watzinger as belonging to a group with the lioness in the opposite position (i.e. with head to right), but Heberdey's restoration is justified by the direction of the hair above the udder. The restoration is in no way problematical, and the angle of the head is fixed by the main piece of the neck. A piece of the tympanon wall by the hind-quarters of the lioness shew that it was coloured blue and hollowed out to accommodate a greater depth of relief.

The scene, then, consists of the lioness devouring the bull in centre and to right, while the left is occupied by the lion, couchant and looking on.

The execution of the group is not good. The legs and claws of the lioness are flat and lifeless; the body of the bull is impossibly contorted, and without any true impression of

reality; the head is formal and inexpressive. The head of the lioness is good, but the treatment of the mane soon degenerates into pure convention, and her body is hardly more than a shapeless mass. When we compare the details of this group with the lively vigour of No. 3 we appreciate at once the difference in treatment.

The artist is ignorant of the device for shewing a porous surface by means of small holes, his hair is frequently only flat incision, and his distinction of muscle and sinew purely superficial. It is not so much however on the ground of his inferior ability, but rather of his ignorance of artistic convention that we can safely attribute this group to an earlier date than No. 3.

Δελτίον, 1888, July, p. 125, Nov. p. 203; Lechat, *B.C.H.*, xiii. (1889), pp. 139, 336, 433; *id.*, *Rev. Arch.*, xviii. (1891), ii. p. 136, pl. xiv.; *id.*, *Au. Mus.*, p. 68, fig. 3; *id.*, *Sc. Att.*, p. 68 foll.; Wolters, *A.M.*, xiii. (1888), p. 107; *id.*, *Μνημεῖα*, p. 26, pl. iv.; E. Gardner, *J.H.S.*, x. (1889), p. 262; *id.*, *Handbook*, i. p. 161; Collignon, i. p. 210, pl. iii.; Overbeck<sup>4</sup>, i. p. 185; Pavlovski, *Δελτ. Πωσσ.*, viii. (1895), ii. p. 70; L. Magne, *Parthénon*, p. 77; H. Brunn, *Gr. Kunstgesch.*, ii. p. 138; Watzinger in Wiegand's *Porosarch.*, p. 214; B.-B., No. 456 B; Perrot, viii. pp. 541 foll., figs. 278, 282; Springer-Michaelis<sup>5</sup>, pl. vii<sup>1</sup>.

**35. THREE-BODIED MONSTER** from the right half of a pedimental group,



*Poros* of fine quality.

Length 3.25 m. Height .775 m. Height of relief .415 m.

The position of the subsidiary fragment on the left is fixed by the angle of the hand. Besides general damage,



the following main pieces are missing: part of right arm of back body, right hand of central body with top of object held in left hand, finger fragments and head of bird belonging to front body, and the greater part of his upper wing. Probably the back body had a lower wing corresponding to that of the front body; if so, that is also lost. Part of the end of the snake-tails is preserved in the wall-case. The heads and the greater part of the two front bodies are in the round. The heads were found separately, but the back two actually fit, and the front right head, while not actually presenting a joining surface, agrees with indications of the hair on the neck.

Found in 1888 to E. and S.E. of Parthenon.

The monster has three human bodies reaching to the lower line of the pectoral muscles, and below that a cluster of snakey tails. The bodies are shewn upright, the tails stretching to the right corner of the pediment. The bodies are seen at different angles, the back one on the left in profile, the middle one in rather less than three-quarter view, the front one on the right nearly full. The two back heads are in profile, the front one in three-quarter view. The hair is combed in long wavy strands ending in curls on the neck and crimped in front into a high fringe. The beards are divided into smaller wavy lines, those of the back two projecting more than that of the front head. The moustaches are plain and curl upwards. The front or right head shews some differences from the other two. His hair is brighter in colour, his eyes rounder and deeper cut, his mouth more curved and with thicker lips, his ears lower, and his expression gayer than the other heads. This however is no reason for separating this head from the others, as was at one time suggested. The right hand of the left body is open and outstretched; that of the middle body is also outstretched, but is missing; that of the right body strokes a bird painted red which he holds in his left hand. It has been suggested from the fragment of this bird's head that it is an owl. The left hands of the back two bodies hold objects of unknown significance. They are oblong in section, and taper a little to the lower extremity. They seem to have been the same length and to have the top and bottom cut

flat. Wavy lines are incised along them<sup>1</sup>. From the back of the right body grow two wings, the lower plain above and with feathers below like a bird's wing, the upper curling upwards in a conventional shape like the corresponding wing on the right shoulder of the back body. Two pieces of a lower wing belonging to this side have now been found by Prof. Heberdey. There seems to be no effort to shew a definite number of snaky tails but simply a coiling mass. One of these tails has curving incised lines on it, the rest are simply distinguished by colour.

When discovered the colouring of the composition was very vivid, and it still produces a fine polychrome effect, although it has faded considerably. The colour scheme is as follows: the hair, moustache, and beard of the front and back heads are blue; the central head has blue moustache and beard, but white hair. The pupils of the left and central heads were red, the eyelids dark, the lips red; the right head had a blue iris with a deeply incised pupil. The flesh is coloured rose, the snaky tails blue, red, and plain.

Several holes with remains of leaden pins are to be seen on the arms and shoulders. Brückner and others suggested that these served for attaching small snake heads and bodies, of which some fragments were found, now in the wall-case. Furtwängler attributed the latter to the aegis of a missing figure of Athena, and the pins he considered designed to prevent the approach of birds. Heberdey points out that they can hardly have served the latter purpose as some of them are horizontal. He shews that the snake bodies had wedge-shaped extremities and suggests that they fitted into the angles of arms and bodies and were secured at the side by the pins. The position of the pins, however, fails to support this view. Various interpretations have been suggested for the curious objects held in the left hands of the two back bodies. They have been called emblems of water, tongues of fire, and, by Furtwängler, straps such as were used by the Luperci in Rome for promoting the fertility of women<sup>1</sup>.

<sup>1</sup> On the whole perhaps the most satisfactory interpretation is to take them as emblems of water. A practically identical sign occurs on the pre-historic disc found at Phaistos in Crete (Pernier, *Auonia*, p. 287, No. 24; A. J. Evans, *Scripta Minoa*, p. 280).

The fragment on the left, which displays the right hand of the back body, contains also a long broken ridge like those on the background of the Introduction of Herakles pediment and to the right of the ridge two folds of red drapery with a plain border hanging over a round object. Wiegand interpreted this as a tree trunk covered with the garment of Herakles, but on the analogy of the pediment referred to, we may unhesitatingly follow Furtwängler in his suggestion that it is a human figure with outstretched arm. This figure must be upright and consequently on a small scale, and also practically in the round. Furtwängler supplied a figure of Hermes, Heberdey a nymph flying from the struggle of Herakles and the Triton. It is clear, at any rate, that the attitude of the monster is peaceful, and one cannot follow Brückner in any restoration of an attacking deity. Its whole attitude and occupation betoken rest and calm, and the open hand of the approaching figure denotes an attitude of supplication rather than defiance. The interpretation of its significance is obscure. It was long called Typhon on the analogy of a vase-painting (cf. Gerhard, *Auserl. Vasenbilder*, II. No. 3), but the figure represented on the vase has one, not three, bodies, and, as has just been pointed out, the expression is benignant and presents no parallel with the battle scene on the vase. Furtwängler suggested that the monster represented the Tritopatores whom he supposed to be benignant deities of the wind, with influence over childbirth, and supported his theory by pointing to the Lupercal attributes in the hands<sup>1</sup>. But we have no reason for supposing that the Tritopatores were shewn as three bodies with a single tail. They seem to be separate beings. The prefix in fact does not seem to refer to the number three, but suggests ancestors in the third generation or in a general sense (cf. *πρωτοπάτωρ, προπάτωρ*). It is used in this sense in an inscription recently found in Delos<sup>2</sup>.

<sup>1</sup> Cf. Lobeck, *Aglaophamus*, 760.

<sup>2</sup> *Comptes Rendus de l'Académie française*, 1907, p. 354.

Τρωτόρων  
 Ηυπάξιδων  
 Α...των

The inscription dates from about 400 B.C.; the Ηυπάξιδων were an Attic γένος.



The snake tails and the wings must refer to earth and air, but we can arrive at no more definite identity at present.

The execution of the composition is of the finest *poros* technique, and can be discussed in connection with No. 36, with which it is entirely in harmony. For the bibliography cf. p. 86.

**36.** Pedimental group in high relief of HERAKLES AND THE TRITON.



*Poros* of good quality, though slightly inferior to No. 35. Length 3.535 m. Height .765 m. Height of relief .53 m.

The group fills the left half of a pediment and is restored from several pieces. Missing are both heads, left shoulder and right hand of Triton, right shoulder of Herakles and both arms, except a fragment. Both hands of Herakles and the Triton's left elbow and hand exist in separate pieces in the wall-case. A piece of the Triton's fish body about .50 m. long is restored in plaster.

Found in 1888 to the E. and S.E. of the Parthenon.

Herakles is represented as gripping the Triton in a manner similar to the pediment No. 2, but in the opposite direction. There are however some differences in detail, e.g. it is the outer leg not the inner which is kneeling. The body of the hero is thrown more forward on the trunk of his antagonist; the right knee is firmly on the ground, the left leg bent double and touching the ground only with the toes. The arms may be restored in the same position as No. 2, the right hand gripping the left, but here the left hand of the Triton is not outstretched. We see from the fragments of



his elbow, and of his left hand gripping the arm of Herakles, that the arm is bent inwards in an attempt to pull apart the hands of the hero. Both heads are missing, but that of Herakles must have been in profile, that of the Triton probably, to judge from the collar-bone, in three-quarter view. Herakles is quite nude. In his strained pose and bent leg and foot we see the exertion he is undergoing, and his heroic proportions are indicated with sufficient vigour. The Triton's scaly body, beginning below the breast, narrows in three undulations to a divided fish tail. Each undulation is surmounted by a fin. The body is coloured with alternate bands of red and blue, each decorated with raised plain U-shaped scales, which only begin to diminish in size quite near the tail. The tail piece is made in one with a large block, which can only be explained as a step inserted in the pediment, probably to raise the composition better for spectators below. This step is .22 m. high. The human chest of the Triton is covered with fine incisions to indicate hair. There is a realistic bulge of flesh where the fish body joins the human. Both it and all Herakles' body are tinted a light red like the bodies of the monster in No. 35.

The execution of Nos. 35 and 36 is distinctly superior to all the other *poros* groups with the possible exception of No. 3, and inasmuch as they depict the human form they are of a much higher artistic value. The torso of Herakles challenges comparison with the similarly posed giants of the marble gigantomachy pediment, and the heads of the three-bodied monster, especially the front right one, known as "Bluebeard," shew analogies with later marble work like the *Moschophoros*. Thus we possess in these groups material for a comparison between the early *poros* and the early marble art. Characteristic of the heads are the oblong eye with the round ball and the upper lid more arched than the lower, the mouth nearly straight and terminated sharply by vertical cuts, the nose broad at the nostrils and narrower above, arched brows, a deep head broad at the jaw, clumsy ears and high cheek-bones. These are points noticed already in the smaller *poros* heads, and traceable in greater or less degree in nearly all early heads of purely Attic origin.

The treatment of the body is soft and rather indefinite.

Large swellings for the biceps and calf, shallow grooves to outline the more sinewy muscles of the lower arms and legs are the regular conventions of early Greek art. Collar-bones and shoulders are truthfully shewn, but the relief-treatment of the grouping has caused the artist much trouble. Thus Herakles' left leg and the innermost of the monster's bodies have suffered a good deal of distortion, and the shoulders of the two back bodies are somewhat confused and appear to be growing out of each other. The further sides of the two back heads are rough and out of symmetry. The hands and feet, too, though shewing a marked advance on the Introduction pediment, are still a little stiff and formless. But apart from these defects inseparable from primitive art, both compositions are characterised by a vigour and life and even, one might say, a sympathy present to the same degree in no earlier work of art. There are the same touches of realism in the treatment of the flesh that we noticed in the lion group No. 3, and in the difficult arrangement of the six hands of the monster there is a truly artistic variety and skill. This mastery of technique and of artistic fitness is one of the strongest *a priori* reasons for rejecting Lechat's theory that work in marble is entirely posterior to work in *poros*. No one who has carefully examined this group can doubt its superior artistic development to the earliest almost shapeless marble figures. Cf. *Intro.* p. 14.

Since the discovery of the fragments of these two compositions and of the two snakes, there have been continual rearrangements of schemes for grouping them. On the primary question whether the Triton group and the monster belong to the same or different pediments, it has been argued on the one side that there is a difference in length, in material, and in depth of relief; on the other that the execution is the same, that the difference in material can be paralleled in other *poros* work, that the difference in length is of no matter if there was another figure to be accounted for, and that the difference in relief depth can be paralleled in the single group of the lioness and bull.

The theories have alternated for a long time. Thus Kavvadias on discovery united the two, then Brückner separated them. Lechat supported the single pediment, and

was followed by Wiegand in his great work on the *poros* buildings. Furtwängler however preferred the separation in two pediments. After perhaps a longer and more careful study of the remains than any of his predecessors, Professor Heberdey has pronounced in favour of the single pediment. Furtwängler's and Brückner's schemes are at any rate demonstrably impossible, and Heberdey's restoration is the only one yet made which combines lucidity with the material facts of the fragments.

It has proved possible to restore the order of the Hekatompedon with practical completeness, and from this restoration we know that the length of the pediments was 11.50 m. We have seen that in the Triton pediment there was a step 22 m. high. This reduces the length of that pediment to 10 m., and that suits approximately the group of Triton and monster with a central flying Nereid as restored by Heberdey. The head of this figure he finds in No. 38 in the wall-case, and suggests that No. 25, a hand holding the fragment of a bird's claw, may also belong. The nymph is represented as flying in terror from the conflict to the protection of a benignant nature-deity.

At the same time it seems impossible that the total height of this nymph can have exceeded 90 m. while the height of the pediment, reckoning from the top of the step, is 1.40 m. Also there would seem to be a space of at least 2 m. between the elbow of the Triton and the wing of the monster. Allowing 1 m. for the nymph, there is still the centre of the pediment to be filled with a figure approximately 1.40 m. high<sup>1</sup>.

With regard to the other pediment, the restorations of Wiegand and Furtwängler supplied for the central group either three seated figures, or two seated figures and a standing figure, including the Zeus and Hera (restored as Athena) of the Introduction pediment, and a third conjectural figure. All use of these figures for the Hekatompedon must now be abandoned, since Heberdey has restored without doubt the Zeus and Hera in a smaller pediment 6.60 m. long. Moreover the group of sitting figures could not exceed

<sup>1</sup> Heberdey now suggests a figure of Athena for the centre of the pediment, restored from the foot-fragment No. 31.



95 m. in height, whereas the height of the pediment would be 1.40 m.

Heberdey at first argued from the treatment of the tails of the snakes, which he supplies like Wiegand for the corners of the second pediment, that there was no step, and consequently the pediment was 11.50 m. long and 1.62 m. high. For the corners his snakes occupied respectively about 2 m. and 2.50 m. This left approximately 7 m. to be filled by the central group, which he identified in the group of lion and lioness and bull, whose restored height and length conform to the limitations of space.

Lately, however, Heberdey has discovered from the restoration of the red and blue snake that there was a step in this pediment also. He has therefore abandoned the idea that the lion and lioness both belong to this pediment.

He is to be congratulated on this discovery, since it was impossible either to reconcile the style of the lioness with that of the snakes and of the other pediment, or to approve of a composition including subjects so discrepant in size.

At present therefore the central group of this pediment is unidentified.

If, as is not impossible, the lion group No. 3 belonged to a large temple not identified, this lion group may be part of the opposite pediment of that building.

Δελτίον, 1888, Jan., p. 11, Feb., p. 31, March, p. 45, May, p. 82, June, p. 101, Nov., p. 203; Wolters, *A.M.*, xii. (1887), p. 386; *id. ib.*, xiii. (1888), pp. 107, 227, 386, 437; Lechat, *B.C.H.*, 1888, pp. 239, 241, 332, 430; *id. ib.*, 1889, p. 137; Jane Harrison, *J.H.S.*, ix. (1888), pp. 120, 121, fig. 2; E. Gardner, *ib.*, x. (1889), p. 262, fig. A; Brückner, *A.M.*, xiv. (1889), p. 67, xv. (1890), p. 86; Lechat, *Mélanges H. Weil*, p. 249; *id.*, *Au Mus.*, pp. 48, 120; *id.*, *Sc. Att.*, p. 41; *id.*, *Rev. Arch.*, xvii. (1890), p. 304, xviii. (1891), pls. xiii. and xiv.; Wolters, *Μνημεῖα*, pp. 4—11, pls. ii. and iii.; *Antike Denkmäler*, i. pl. xxx.; B.-B., Nos. 456 A, 472 B; 'Εφ. 'Αρχ., 1891, pl. xiii.; Collignon, i. p. 207, fig. 98, pl. ii.; Pavlovski, Δελτ. Πωσσ., viii. (1895), ii. p. 60; *id.*, *Sculpt. Att.*, p. 57, fig. 7; Perrot, viii. p. 537, figs. 274, 275, pl. iii.; Springer-Michaelis\*, pl. vii.; E. Gardner, i. p. 159, fig. 27; Wilamowitz, *Euripides Heracles*, ii. p. 285, *ib.* ii. p. 258;



Overbeck<sup>4</sup>, I. p. 183; H. Brunn, *Gr. Kunstgesch.*, II. p. 138; C. Brownson, *A.J.A.*, VIII. (1893), p. 28, pl. I.; W. Miller, *ib.* p. 497; Wiegand, *Porosarchitektur*, p. 72; Klein, p. 88; Furtwängler, *Münch. Sitzungsab.*, 1905, p. 447; *id. ib.*, 1906, p. 149.

### 38. HEAD.



fig. 243.

H. 175 m.

Face much damaged.

The hair falls in a heavy plait behind with horizontal divisions. A plain band encircles it. It was facing right in profile in a pediment as only the right ear exists, and the left side is unworked. Attributed by Heberdey to the nymph in the large Triton pediment. A running figure restored on the scale of this head could not be more than 90 m. high.

Wiegand, *op. cit.*, p. 228,

### 39. Small HEAD from left side of pediment facing right in profile.



H. (restored) about 11 m.

The hair is shewn by incised lines from back to front with a wreath of leaves with red central veins. At the back it falls in a simple mass. Of the face only the right eye and part of the cheek are preserved. The eye is triangular and slopes downwards. Traces of black on the eyes and of red on the garland.

Wolters, *Μνημεία*, p. 24;

Sophoulis, *op. cit.*, p. 167, pl. xiv. 1; Lechat, *Rev. Arch.*, xviii. 2 (1891), p. 280, note 3; Wiegand, *op. cit.*, p. 205, fig. 223.

#### 48. MALE FIGURE.



H. (shoulder to middle of lower legs) .32 m.

Male torso, without head or feet, clad in a red himation which completely envelops the figure. It is moving to the right in profile, and the right arm is bent under the himation, which it holds in front of the neck. This himation has a border of three bands left uncoloured. The flesh of the neck is pink. On the left side of the figure is a rough vertical strip, where it was once affixed to the tympanon wall of a pediment. It might belong either to the smaller Triton pediment No. 2, or to the Introduction of Herakles. It is too large for the "Erechtheum" pediment.

Wolters, *Μημεία*, p. 22; Wiegand, *Porosarch.*, p. 205, No. 2, pl. xv.

#### 50. SMALL HEAD.



H. .11 m.

The head is female, fullface with hair waved in front and falling in mass behind. On it is a green cap which tapers slightly at the top, and so may have originally had a crest. The ears are clumsy but worked on both sides. The eyes are

level and prominent, the mouth curved and surrounded by a groove. This treatment is unique among the *poros* heads, and is an Ionic not an Attic characteristic. Thus this head must be among the latest of the *poros* works

overlapping the earliest Ionic influence. It has been suggested that it might fit on to the band between Hera and Heracles in the Introduction pediment, cp. p. 65. Apart from grounds of date, the head seems too small, cf. pp. 13, 18.

Wiegand, *op. cit.*, p. 229, figs. 243, 244.

**54. MALE FIGURE.**



H. (ear to above waist) '20 m.

Part of head and chest of male figure in attitude similar to No. 48, in profile to right with rough band on the left side. The right hand is similarly bent under the great himation, while the left hand projects below it. The hair falls in a mass behind on to the neck with one short lock in front of the left ear. The face is full, but

body turned to the right (centre of the pediment). The himation has a border of two red bands with a blue band between, each outlined by a thin uncoloured stripe.

The style of the figure is the same as that of the preceding one, and it may belong to the same pediment.

Wolters, *Μνημεία*, p. 22; Wiegand, *op. cit.*, p. 205, No. 3, pl. xv.

**55. (With head formerly No. 51.) MALE FIGURE.**

H. (crown to ankles) '465 m.



Similar male figure in profile to right with rough band on left. The figure is bearded and clad in a heavy himation with a raised maeander border, plain on a blue ground. A head has been fitted on to this figure. The hair falls in a mass behind with a band round it, and in strands of square locks all over the head. The beard is shewn by vertical cuts. The eyes are prominent and triangular with black lids and pupils. The face is square, with prominent cheek bones and a straight mouth. The style is somewhat different from the preceding two, in

that the himation is not plain but covered with shallow grooves. It may belong therefore to a different pediment.

Lechat, *Rev. Arch.*, xviii. 2 (1891), p. 280, pl. xvi.; Sophoulis, 'Εφ. 'Αρχ., 1891, p. 167, pls. ii. and xiv. 2; Wolters, *Μνημεία*, p. 23; Pavlovski, *op. cit.*, p. 55, fig. 6; Wiegand, *op. cit.*, p. 205, No. 5, fig. 222, pl. xv.

# 56. Owl.



Good *paros*.

H. .17 m.

The plumage is shewn by triangular chisel-cuts. There are traces of white colour on breast and black on the folded wings. The upper part of the left leg where it joins the body shews faint traces of red.

Heberdey restores the owl with the figure of Athena in the centre of the large Triton pediment.

Wiegand, *op. cit.*, p. 230, No. 6.

# 4557. Relief shewing FEET OF MALE FIGURES.

Length .48 m. H. .26 m.

Relief height .07 m.



Fragment of pediment shewing the lower part of two figures walking in profile to right. They appear to be male with bare feet, clad in heavy himatia like the preceding figures, and certainly belong to the same type.

There are altogether three pediments, No. 2, the Introduction of Herakles, and the "Erechtheum" pediments, where such figures might be expected.

Wiegand, *op. cit.*, p. 204, No. 1, pl. xv.



## 120. Relief.



## ATHENA ATTACKING PROSTRATE GIANT.

Pentelic marble.

H. .605 m. Br. .405 m. Plinth .036 m. high, and .012 m. projecting.

Missing—Athena's face, left arm from mid-biceps, right arm and shoulder except hand with spear-shaft, right leg, left knee and top of lower leg; giant's head, right shoulder, breast, and arm except hand with sword, top of left shoulder and hand, left lower leg below middle of shin, right foot, thigh and hip.

Damaged—surface generally. The back is broken away. Put together from six pieces.

Athena strides forward from the left with left leg advanced and bent at knee, left arm extended with aegis, and right arm raised with spear like the figure in the pediment No. 631. In front of her lies a wounded giant, who kneels on the left knee, supporting himself by the shield on his left arm, while the right hand holding a sword hangs useless in front of the goddess.

Athena wears Ionic chiton, himation, and aegis, in the same fashion as No. 631. She has a helmet and bare feet. Her left hand, and a trace of the spear-shaft, which was added in iron, are visible in front of her helmet. Her hair is red, her helmet has a green and blue decoration on the crest, the background is dark (once blue), the aegis has traces of green and red, and there was a pattern on the himation. The top of the plinth and the inside of the giant's shield are also red. The latter has a green holding-strap. The work is very hard and dry, and the poses stiff and angular. It is clearly an adaptation of the central scene of the pediment No. 631, and belongs to the end of the 6th century.

Pavlovski, p. 293, fig. 105; Lechat, *Sc. Att.*, p. 300; Schrader, *A.M.*, xxii (1897), p. 106, fig. 12.

**121.** Small relief of ATHENA PROMACHOS.

Found 1865 S.E. of Parthenon.

Pentelic marble.

H. (preserved) .25 m.

Br. .225 m.

Frame visible above and at right side, width above .034 m., at right side .015 m.—.016 m.

Missing—body below knees, and left side of shield.

Athena Promachos striding to left. She is seen in three-quarter view from the back,

with huge shield on extended left arm and right hand raised with spear. She wears Ionic chiton, himation (fastened on right shoulder), and aegis, with a helmet under which her hair streams out on to her right shoulder. The eyes are in front view, the chin and cheek-bones prominent. The head is pushed too far forward and the pose is clumsy, partly owing to the inferiority of the artist and partly to an early date. Red colour was at one time visible on the hair.

Brunn, Decharme, and Pervanoglu, *Bull. dell' Inst.*, 1864, p. 87; *Arch. Anz.*, 1865, p. 22; Heydemann, *Arch. Zeit.*, 1867, p. 114; Sybel, No. 5014; Schöne, *Griechische Reliefs*, pl. xix. No. 84; Furtwängler, *A.M.*, III. (1878), p. 184.

**122.** Plaque with LION'S HEAD.

Hymettan marble.

H. .26 m.

Damaged—left part of neck, ends of ears.



The eyes are set aslant, and are of nearly circular shape with the corners continued by incised lines. Two incised concentric circles and a central dot on the flat hollowed eyeballs

served for coloured decoration. The ears are round with a crescent-shaped hollow. The mouth is a simple groove with a sharply incised centre. A vertical line marks a wrinkle on the forehead. The style is soft and careless, and the surface has never received a final polishing.

The back is smoothed flat, and the head has clearly an architectural setting. It is not a gargoyle, as the mouth is unpierced, and Schrader rightly places it as the head of a side akroterion of the oldest Athena temple in a similar position to the leopard described on p. 113 (No. 552).

There are remains of a fore paw and shoulder belonging to this lion or its companion (No. 555).

Schrader, *Arch. Marm.*, p. 12, figs. 11, 12.

#### 140. ATHENA.



Found in 1864 in digging foundations of museum.

Island marble.

H. 895 m. (including plinth '04 m. —'045 m.).

Right elbow and lower arm added by Schrader.

Missing—head and neck, left arm from just below shoulder, right hand and wrist, front of right foot and corner of plinth. Traces of the fingers of the left hand are visible on the front of the left hip.

Damaged—*aegis* and ends of drapery.

Inserted—snakes on the fringe of the *aegis*.

The goddess stands upright on a small round plinth, which was originally sunk in an inscribed base. Her weight rests on the left leg, and the right is a little advanced and slightly bent at the knee. The left hand rests on the hip, and the left shoulder is pushed forward. The right arm is extended upwards, and once rested on a long spear. The head is turned a little to the right, and was crowned with a helmet, traces of the crest of which are visible on the back. The pose is thus a converse of that of the mourning Athena.



The costume consists of a short-sleeved under-chiton like that worn by the Nike No. 694, with a perfectly smooth surface, and an Ionic himation with overfall, fastened like a Doric peplos by a single brooch on each shoulder. Only the greater length of the overfall distinguishes it from the Doric garment, to which it is an intentional approximation. This is open down the right side so that the ends of the long hanging folds trail on the ground. The girdle is tied outside the overfall, and consists of a simple cord. Above the himation is worn an aegis of the usual early type, hanging low behind, and covering shoulders and bosom in front. On a slightly raised seven-sided medallion on the breast is the gorgoneion of a softened archaic type with long oblique cuts from each inner eye-corner. The aegis is quite smooth with a raised rim round the neck and the outer edge. In the outer edge holes are bored at intervals for the insertion of snakes. Traces of red are visible on the inside of the back of the aegis, and of a scale pattern (reproduced in Studniczka's publication) on the left shoulder in front, from which all colour has vanished. Light and dark patches still remain, however, and an incised line in the middle of each scale. The skirts hang in deep vertical folds clear of the feet, but are not undercut below. The right leg is carefully treated with the circular folds which it makes in front. The hanging folds of the himation are undercut with the drill, which is used also for the lower edge of the overfall. Curiously stiff short vertical incisions denote the folds of the himation above the girdle. The green stain in front is not colour, but a chance bronze stain. The goddess wears thick sandals. The hair appears in a square wavy mass behind, and there are no shoulder-locks.

The feet are finely carved with the second toe longest, and the little toe curving markedly inwards. The right arm is well modelled and the collar-bone correctly shewn. The freedom of the pose and the turn of the body shews that the statue belongs to the latest pre-Persian period. The standing type with one leg bent is borrowed from the Peloponnesian, and Peloponnesian influence is clear in the broad and simple treatment of the drapery and the length of the second toe. The gorgoneion too shews an advance



on the old purely brutal type like No. 701. At the same time the folds of the himation above the girdle are still archaic, and the use of the Ionic himation precludes a very late date. Studniczka connects the statue with the sculptures of the Olympian pediments, in particular the Oinomaos and Sterope, and sees in it the work of a Peloponnesian artist. He dates it before 480 in opposition to Furtwängler's view that it is not earlier than 465. Lechat proposes the date 460, and both he and Furtwängler see Attic work in the statue, as opposed to the Olympian theories of Wolters, Winter, Studniczka, and Graef. Furtwängler attaches great importance to the statue as a forerunner of the Lemnia, and maintains its purely Attic origin in details, e.g. the method of girdle. It was found together with the ephebe head No. 689 among *débris* belonging to the Periclean Parthenon. The drapery connects it with the Nike in No. 694, which is pre-Persian, and it is clearly more archaic than the relief No. 695. The pre-Persian date of the statue is proved by the brilliance of the colouring which still survived on discovery, but has now almost entirely disappeared. It is probably a copy in miniature of some more famous statue.

Postolakkas, *Arch. Zeit.*, 1864, p. 234; Brunn, Decharme, and Pervanoglu, *Bull. dell' Inst.*, 1864, p. 85; Milchhöfer, *Muscen Athens*, p. 54; Lange, *A.M.*, 1881, pp. 86, 93, note 2; Sybel, No. 5003; Schreiber, *Arch. Zeit.*, 1883, p. 213 foll.; *Arch. Stud. H. Brunn dargeb.*, p. 85; Studniczka, *Beitr. zur altgriech. Tracht*, p. 142, fig. 47; *id.*, 'Eφ. 'Αρχ., 1887, pp. 148—154, pl. viii. 1 and 2; Furtwängler, *Roscher's Lexicon*, pp. 695, 1720; *id.*, *Meisterwerke*, pp. 36, 40, note 1; Wolters (Winter), *Jb.*, ii., 1887, p. 233, note 53; Graef, *A.M.*, xv., 1890, p. 22, No. 8; Lepsius, p. 70, No. 24; Lechat, *Au Mus.*, p. 191, fig. 20; *id.*, *Sc. Att.*, p. 466; Petersen, *R.M.*, xii., 1897, p. 318; Lermann, pp. 57, 163.

**141.** Fragment of prostrate GIANT attacked by Athena (No. 293). Found before 1881.

Island marble.

H. .295 m.

Missing—head, under part of shield and left arm, right arm and side, body below waist.



The fragment shews the upper part of the chest of a warrior, whose shield covers the lower part. His red hair hangs behind in a semicircular mass with horizontal divisions. Two zigzag locks appear on each shoulder. The head was turned over the left shoulder. The left arm extends straight down carrying the weight of the body, and is not thrust through the shield-strap. The inside of the shield is painted red. The general attitude must have resembled that of Athena's opponent in No. 631, but the details shew some difference. Thus the warrior wears a cuirass with shoulder flaps, of which only the right one is visible, and the position of the shield is different. The work shews the same clumsiness as No. 293 and should clearly be grouped with it. The figure is curiously mistaken by Sybel for an Athena, if it is to this statue that he refers.

Sybel, No. 5070; Martinelli, No. 262; Schrader, *Arch. Marm.*, p. 61, fig. 51.

#### 142. TORSO OF ATHENA.



Found in Oct. 1888, S.W. of Parthenon.

Island marble.

H. 495 m.

Missing—head, right shoulder and arm, left arm from below elbow with half of shield, legs from above knees.

Damaged—breasts, shoulder-locks, and edges of drapery.

Inserted—lower right arm, snakes on aegis border and above gorgoneion.

Put together from two pieces joining just above the hips.

The pose is upright, with the

left leg a little advanced, the left arm close by the side down to the elbow, and then extended sideways holding the shield, which covers the left side of the back. The right arm was extended forwards from the elbow and probably held the spear upright. The head is turned a little towards the left shoulder.

The goddess wears Ionic chiton and himation with aegis above. The chiton is only visible at the neck border, and the himation is fastened on both shoulders in the same fashion as the *Kore* No. 673. The folds are very fine, especially under the left arm, but are flat and not cut with the drill. The long folds on the right side shew a red maeander border. Above the himation the aegis is worn in the same fashion as Nos. 625 and 140. It is very long, reaching to the middle of the thigh behind and to the hips in front. The lower border shews the usual holes for inserted snakes; an incised line only divides it from the chiton on the neck. In front is the gorgoneion of archaic brutal type with spiky hair and beard and the typical protruding tongue and tusks. Three holes above it served for inserted snakes. The aegis has a scale pattern in green and red and a green border.

The hair falls in a wavy combed mass behind and in three wavy locks of four strands each on either shoulder. Traces of red are visible at the back. The collar bone and the bosom are carefully modelled. On the shield is a painted design of which only traces of a great wing are visible above with faint signs of a body and possibly a bird's tail. The execution is very good, but there is no use of the drill, and the pose is stiff and archaic. Schrader combines the statue in a group with Nos. 160 and 168, but it is dubious if it could be connected with figures of so developed a technique. It should be noticed, however, that the drill is not used in the drapery of these figures.

Δελπίον, Oct. 1888, p. 181; Wolters, *A.M.*, 1888, p. 439; Lechat, *B.C.H.*, 1889, pp. 143—4; E. Gardner, *J.H.S.*, 1889, p. 265; Schrader, *Arch. Marm.*, p. 68, figs. 59, 60.



**143. Dog.**

Found N. of Parthenon.



Island marble.

L. 1.25 m. H. .51 m.

Missing—right ear and side of head, top of left ear, tail, left fore leg, lower part of hind legs, plinth except one corner.

Put together from a

large number of fragments.

Inserted—whole of right ear, top of left ear (the bronze pin still *in situ*).

The muzzle and right fore leg have lately been added by Schrader.

The dog stood on an oblong plinth, of which only a small piece is preserved by the right fore paw, in a crouching position as if actually hunting. It is a smooth-haired dog of hound type. The lids and pupils are distinguished by black paint, and there is a streak of red colour under the left ear. The animal is very thin, so that its bony structure is quite clear. The eyes are strongly arched at the top, giving a very keen and life-like expression. The surface is finely finished, but the whole impression a little archaic. Schrader's discovery of the fragments of a counterpart facing left suggests a duplicate votive offering, as in the case of the lion No. 3832, probably in the precinct of Artemis Brauronia.

Lepsius, p. 75, No. 51; Schrader, *Arch. Marm.*, p. 77, figs. 67—69.

**144. Statuette of a SCRIBE.**

Lower part found 1882.

Pentelic marble.

H. .45 m. (seat .20 m.).

The upper part was known before, and the two were united by Studniczka.

Missing—head, right arm from middle of biceps, left hand except the fingers, front of the feet and part of the left shin.



The figure is seated on a square block representing a four-legged stool. The legs and seat are uncoloured, and the interspaces are painted red. The outlines of the legs against the seat are also red. On the seat is a cushion which was red with a green stripe below. The scribe sits stiffly with legs close together, body upright, and arms close to his sides. He is clad in a single garment, which leaves most of the chest and the right shoulder and side bare. It covers the body in front, passes behind over the left shoulder, is brought round under the right arm and flung again over the left shoulder. It spreads out on the seat behind but clings tightly round the figure, defining clearly the outlines of the legs. The folds are shewn by regular incisions



at some distance apart. Traces of a green and red border are to be distinguished. The flesh is red, though very little colour remains. No traces of hair, except a little red colour, are visible on neck or shoulders. On the feet are sandals painted red. The figure holds a rectangular writing-case or diptych on his knees with a flap hanging down in front and two side-flaps. A white rim is left on the surface over the flaps and the rest of the interior is coloured red. The left hand holds the case at one inner corner, the right is laid upon it at the other. The muscles of the chest and stomach are shewn in a conventional way. The outline of knees and legs is good, but the treatment is dry and hard and without life. The execution and surface-finish are good. For discussion of the type cf. No. 629.

Studniczka, *A.M.*, 1886, p. 358, No. 4; Lechat, *Sc. Att.*, p. 267; Lepsius, p. 74.

#### 145. Statue of WARRIOR.

Found in 1883, E. of Parthenon.

Parian marble.

H. '63 m.



Missing—head, raised right arm from mid-biceps, lowered left arm from below shoulder, left leg from a little below knee, right leg from top of thigh.

Put together from two pieces, main fragment and left knee.

On the left shoulder is the right hand of another figure, which is thought to be represented by the small fragment immediately following.

**370.** Part of BEARDED HEAD with the throat grasped by  
a LEFT HAND.



The scale is the same as that of the last figure, and the two hands are treated similarly. It is therefore practically certain that the complete group represented a warrior fighting with a giant. The beard of the latter was once blue with vertical incisions, and was raised above the face like the beard of the *Moschophoros* No. 624. The hair was

red, and the eyelids outlined in black. A hole on the top of the head served probably for fastening a helmet. The forehead is deeply wrinkled, probably for the sake of expression as on the centaurs of the Olympian pediment, and the ridge at the corner of the eye is to be compared with the *Moschophoros*. Taken by itself, the head seems much more archaic than the torso, but if it represents a centaur or giant, that is not unsuitable.

The torso clearly belongs to a warrior advancing to his left with a raised spear in the right hand and with the left grasping the throat of his opponent, who must be bent back

in a crouching position like the giant in Gerhard, *Auserl. Vasenbilder*, pl. VI., where Athena takes the place of the warrior.

The right hand of the opponent rests on the left shoulder of the warrior in supplication before the impending spear-thrust. The left leg is a little forward, and the body swung to the right to strike. The treatment is hard and dry, as the figure is very slim and tall and the muscles flat and ridgy. The abdominal muscles above the navel are outlined by a roughly grooved square with a central cross. The angle of the external oblique is slight. The navel is a raised button under an arched fold of flesh; the *glutei* have lateral depressions; and the back is carefully modelled. The three divisions of the torso measure .07 m., .11 m., and .09 m., and the pubes is shewn by pointed chisel marks.

The statue is from the *Perserschutt*, and therefore pre-Persian in date. We should perhaps see here another small copy of part of the marble pediment group like the Athena No. 293. In this case we have the deity on Athena's right with his giant antagonist, a group of which all save the feet has disappeared. The broad shoulders and narrow hips remind one of the archaic Apollo type, but its great height and the rather curious modelling suggest foreign influence. Delbrück compares it with No. 692 and ascribes it to his Parian school, but really the proportions are quite different and the treatment much harder and more muscular. The proportions of the three divisions of the torso, and the great size of the pectoral muscles suggest early influence from the Peloponnese, but the great height is borrowed from elsewhere. Taking into consideration the archaic face of the giant, we must attribute the group to a very eclectic artist. Schrader on the other hand sees in the group a struggle of Theseus and Prokrustes (cf. Klein, *Euphronios*, p. 194, and *Museo Italiano di antichità class.*, III. fig. 3), and gives the hero a mace rather than a spear.

Mylonas, *Εφ. Ἀρχ.*, 1883, p. 45, No. 26; Lepsius, p. 71, No. 41; Studniczka, *A.M.*, 1886, p. 193, note 3; Delbrück, *A.M.*, 1900, p. 386, pl. XVI. 1; B.-B., No. 546 (right); Lechat, *Sc. Att.*, p. 404, fig. 34; L. Curtius, *Über einen Apollokopf in Florenz*, p. 12; Schrader, *Arch. Marm.*, p. 62, figs. 52—55.

**146.** Statuette of A SCRIBE.

Found 1836.

Pentelic marble.

H. .30 m. (seat .21 m.).

Missing—head and all body down to waist.



The statuette is identical with No. 144 save that the diptych is thinner so that the left hand can grasp the whole of the inner corner. The right hand seems to be actually writing, and there is a hole through it for the stylus. The garment shews more folds on the shins

and less on the thighs. The colour scheme is the same, but the left side of the seat is left rough and uncoloured. For discussion of the type cf. No. 629.

Furtwängler, *A.M.*, vi. 1881, p. 179; Lepsius, p. 74; Lechat, *Sc. Att.*, p. 267; Ross, *Arch. Aufsätze*, i. iii.; Schöll, *Mith. aus Griechenland*, p. 27, No. 16; Sybel, No. 5090.

**148.** Fragment of EQUESTRIAN STATUE.

Island marble.

H. .41 m. L. .53 m.

Missing—(horse) head, legs, left shoulder, surface of hind-quarters and part of right flank, support under belly.

(man) body above hips, legs below centre of calf, back of right thigh.

The horse has a mane similar to the second



fragment in the outer court with white locks raised on a red ground. The neck is very much arched, curving right back in front. The main muscles are treated in a traditional way. Under the belly was a support which is broken away. The rider had his hands on his thighs; the legs are well rounded but he sits too high above the horse like No. 690. The style in general approximates to the second courtyard fragment.



Of the three statues, 148, 4119, and the courtyard statue B, all of which belong to a similar type quite distinct from the type marked by 606 and the other courtyard statue, this is clearly the most archaic, and in a chronological series would come next after the primitive Attic statue, No. 690. Cf. p. 51 where it is suggested that 148, 4119, and B are Ionian work.

Winter, *Jb.*, viii. (1893), p. 140, No. 10; Lepsius, p. 73, No. 48; Lechat, *B.C.H.*, 1889, p. 148.

**159, 407, 447, 488, 3526, 3533, 3535. NIKE (?).**

Parian marble.

H. .56 m.

Put together by Schrader from seven pieces.



Remains of a figure on a plinth in a running attitude. The right foot, except for the toes, and parts of the body are restored in plaster. The body above the waist and the left leg from above the knee to the toes are missing. The right side is damaged and hacked away.

The figure is clad in Ionic himation without chiton, and strides forward with left leg advanced and both knees bent. The legs are bare to the knee, and the himation folds are gathered together in two places, between the legs in front and on the right hip. The fastening was on the left shoulder. The legs are in profile, the body in three-quarter view. The feet are of the earlier Ionian type with big toe longest, and long and thin like those of No. 631. The himation folds are somewhat formal, but shew traces of the drill, and the zigzag folds are raised in the middle. There was a stripe round the hanging border, and a macander on the front *παρυφή*.

The interpretation as a Nike depends on the resemblance to the ordinary attitude of Nike figures (cf. Nos. 690, 691, 693, 694), and the baring of the lower legs, a usual feature for lesser divinities. At the same time it is curious that the

feet are not represented clear of the ground in ordinary Nike-fashion, while the statue is supported by the hanging drapery.

In execution the figure belongs to a fully developed period, probably later than 510 B.C., and the sense of motion and symmetry is admirably imparted to the drapery. The feet, however, shew that it is earlier than the period of Peloponnesian influence.

Schrader, *Arch. Marm.*, p. 49, figs. 42, 43.

**160 and 168. CROUCHING FIGURES.**



Parian marble.

160. H. .275 m.  
without plinth.

Plinth—.03—.04 m.

Width .26 m.

Foot—Length .14 m.

168. H. .165 m.  
without plinth.

Plinth—.03 m.

Foot—Length .16 m.

Remains of two figures in symmetrical positions crouching with one foot flat on ground, and the other leg doubled at the knee. At the sides are folds of the himation hanging from the shoulders. That of 160 is red, that of 168 blue.



The feet and leg are beautifully carved and finished and the group belongs to the finest period of archaic art,

probably little before 480.

Semicircular holes are cut in the plinths to admit of the insertion of another object in the centre. The similar figure on the throne of the priest of Dionysos in the theatre suggests that the figures might be cock-fighting, but Schrader presents an alternative theory that two heroes are represented playing chess or dice before a figure of Athena, a common subject on b. f. vases. He supplies the Athena No. 142 as the other figure. But although both figures come from similar groups it is dubious if they can belong to the same group as the sizes of the feet are different. If they are separated, the argument for two opposite figures is weaker, and they may be single cock-fighters. The style and execution certainly seem superior to that of the Athena, and are indeed unsurpassed by anything in the museum. It may also be objected to the chess-playing theory, that the heroes on the vases are usually seated, and are armed, with only one exception (Hartwig, *Meisterschalen*, p. 277, fig. 39). For instances of chess-playing heroes, cf. *B. M. Cat. of Vases*, ii. p. 27, fig. 35; Reinach, *Répertoire des Vases Peints*, ii. p. 98; Gerhard, *Ant. Vasenbilder*, iii. pls. 195, 919; Hartwig, *Meisterschalen*, p. 224, pl. xxviii. A cock-fighting scene is shewn in Daremberg and Saglio, *Dictionnaire*, i. p. 180, and on the chair of the priest of Dionysos (Beulé, *Rev. Arch.*, 1862, pl. xx. p. 349).

Schrader, *Arch. Marm.*, p. 67, figs. 56—60.

#### 169. Small SEATED FIGURE.



Found before 1881.

Parian marble.

H. 14 m. (footstool .03 m.).

Missing—body above hips, front of feet.

The throne is represented by a square block of stone (H. 102 m.) with faded colours on it which shewed the distinction of seat and legs from background. The legs were apparently red with green stars above and green

palmette decorations below. The seat is yellow, with a yellow cross-bar connecting the legs lower down, and the

figure sits on a green cushion. The space between the legs representing the background is dark.

The figure is clad in a red garment with a green border and broad green *παρυφή*. It shews no folds, and fits tightly round the legs, spreading out on the seat behind. Two holes on the sides of the thighs probably served for the insertion of the lower arms. The figure is quite rigid, and shews a slight hollow between the legs, which are well rounded. The rudeness of execution is due rather to the small size and inferior artist, as the scheme of decoration is ambitious.

## 269. FEMALE FIGURE.



Pentelic marble.

H. 65 m.

Missing—body above waist behind, and top of thighs in front, arms except fingers of left hand, legs below knees except back of left calf.

The figure seems to have been clad in ordinary Ionic costume with himation fastened on the left shoulder. There is no *παρυφή*. The left hand holds the folds together on the left thigh, with the thumb and two fingers extended. The drapery hangs in flat folds, and is quite smooth behind. There is a green macander border on the himation, from which the colour has almost entirely disappeared. The figure is thin and rigid, and the forms shew clearly through the drapery. The fingers are long and narrow, and very carefully worked.

The marble betrays the Attic origin of the figure, but its stiffness and unmeaning drapery point to a very early origin, probably the work of a sculptor imitating Ionic dress without very sure knowledge, as in the case of No. 678. It is clearly earlier than the Chiot figures. Nos. 671 and 685 shew the type of drapery which the artist was imitating.

Schrader, *Arch. Marm.*, p. 31, figs. 27, 28.



**293, 452.** Torso of ATHENA.

Parian marble.

H. .475 m.

Missing—head and neck, left arm from mid-biceps, right arm, shoulder, and part of breast and side, section of body at waist, right leg from knee, left leg from above knee.

Damaged—chest and neck much blackened and edges calcined by fire.

Put together from two pieces joined by a band of plaster at the waist.

The goddess advances to her left like the Athena of the Gigantomachy pediment, with left arm extended towards an antagonist. The right arm is raised and must have held a spear in a men-

acing position. The left shoulder is lower, and the body leans forward from the waist. The motion however is badly expressed, for the legs are stiff and unbent, and the folds do not hang vertically. The head was turned towards the left shoulder.

The costume consists of Ionic chiton, himation, and aegis. The chiton appears as a smooth surface on the left breast and shoulder, and the himation was apparently fastened on the right shoulder only like the *Korai*. Its top is hidden by the slanting triangular aegis which follows the same line across the body. The lower border of the aegis has a fringe of curling snakes. The himation follows the ordinary Ionic scheme with *παρυφή* between the legs. No colour is preserved.

The hair falls behind in a square mass of eight zigzag locks, and in three wavy locks on the left shoulder, four on the right. The modelling is clumsy, particularly of the bosom, and the right side of the body is much thicker than the left, a feature observable also in the prostrate giant No. 141, which clearly forms the other member of this group from its similarity in scale, material, and style. The group is a small copy of the central pair of the Gigantomachy pediment. Schrader has lately added to the torso the



head No. 658, which shews similar workmanship and similar traces of damage by fire.

Schrader, *Arch. Marm.*, p. 60, fig. 49.

### 299. FEMALE HEAD.



Pentelic marble.

H. 18 m.

Back broken away, surface below eyes weathered away.

Head of later type with oval eyes between thick lids.

The hair is in a fringe of spirals in two rows, and is confined by a thin ring round the head. On this ring side coils fall, passing over the ears. At the back a handkerchief covers the hair. The head was not found in the *Perserschutt*, and must have had a long exposure to the weather. This fact com-

bined with the unique coiffure and the later eyes suggests that it is archaistic and belongs to a much later period.

### 302. MALE TORSO.



Found S.E. of Acropolis in 1865.

Parian marble.

H. 315 m.

Missing—head, left hand and wrist, right arm and point of shoulder, body from waist downwards.

Put together from two pieces—most of the left arm and the rest of the torso.

The figure is upright and faces full to the front. The right arm was raised, probably high above the shoulder, though the pectoral muscle is not affected, while the left arm hung by the side. The modelling is careful but dry and hard. A sharp ridge denotes the collar-bone, but the pectorals are better worked. The oval line of the false ribs is shewn, and a faint vertical groove

down the centre of the abdomen, but the transverse folds and all signs of the ribs are omitted. The deltoids are outlined and the hollow of the backbone well shewn. The work is clearly of Attic type and earlier than either 692 or 698. The general pose suggests the figure of Harmodios, and we might suppose the torso a fragment of a small copy of the original group of the tyrannicides by Antenor. Schrader however has identified fragments of the legs in an unextended position (No. 3611).

The statue is probably to be ascribed to the new school of Antenor which first began to study athletic art in Athens.

Brumm, Decharme, and Pervanoglu, *Bull. dell' Inst.*, 1864, p. 85; Sybel, No. 5102; Furtwängler, *A.M.*, v. p. 25.

### 329. Part of small SEATED FIGURE.

Island marble.

H. '344 m.

Missing—head, whole of right side from centre of body, legs, front of left lower arm, left hand.

Damaged—drapery on left side and back.

Put together from two pieces joining below the breast.

To this belongs the fragment immediately following.



### 498. Lower part of THRONE WITH FOOTSTOOL AND FEET OF SEATED FIGURE.

Island marble.

H. '245 m. (including plinth '04 m.); width '29 m.; broken away behind. The footstool is '165 m. wide, '12 m. —'135 m. high, and '165 m. deep.

The marble and the scale of the two fragments are identical, and in both the whole of the chiton is covered with a bright blue colour of an unusually bright shade.



The figure is seated upright in a stiff attitude, with the feet close together. The left arm rests on the thigh. The costume consists of Ionic chiton and himation. The chiton has a *kolpos* which is pulled up in the centre like No. 620 to shew a red girdle. It has crinkly folds above and vertical folds below with a *παρυφή* between the legs. The whole surface is coloured bright blue, and the

*παρυφή* shews a light maeander on a yellow ground. Only a ridge separates chiton from neck. The himation is worn like a shawl over both shoulders and covers the left arm. It is shewn by wide shallow folds, and has a red stripe on the border. The red stain near the neck comes from the hair. Sandals are worn.

No hair appears, as there were no shoulder locks, and it was covered by the himation behind.

The throne is solid, and like that of No. 620. The legs are only distinguished by relief, and by the red colour of the central part. The decoration of the feet is picked out in green. A horizontal dark stripe represents the original level, up to which the figure was inserted in its base. The footstool is hollowed out in front between its legs, and painted red like the central part of the throne. Red colour also appears on its upper surface.

The toes are not completely separated, but the feet are carefully modelled. The bosom too is good, but the general appearance is a little stiff and the *kolpos* recalls No. 620. There is no use of the drill. These facts and the unusual amount of surface covered with colour suggest an early origin, somewhere between Nos. 620 and 618. It is probably an early imported statue.

Lechat, *Au Mus.*, p. 170, fig. 14.

**356.** Island marble.

H. 25 m. with plinth 04 m. high.





Back foot of a figure moving in profile to the right, clad in a chiton with *παρυφή* like the charioteer No. 1342, and treated in the same style. The slab is broken away behind, but it clearly belongs to the same frieze, cf. p. 275.

#### 420. FEMALE FIGURE.



Found in 1887, E. of Erechtheum.

Pentelie marble (?)

H. .13 m.

Missing—body above hips, front of feet.

The fragment stands on a small plinth, and is clad in the usual Ionic costume of which only the skirts are visible, held up by the left hand in the usual way. A red stripe and a meander pattern are visible round the hanging border of the himation.

Petersen, *A. M.*, 1887, p. 145.

#### 431. PLINTH.

Parian marble.

L. .19 m. (foot .075 m.).

Plinth with advanced left foot of male figure and part of right foot drawn back. Both are flat on the ground. There are also the four paws of an animal, probably a dog, on



the left side of the human feet. A sloping hole is visible between the dog's fore-paws, and there are two holes through the plinth in front of the man's left foot for the purpose of fastening it to a base. The foot is long but not narrow, and the length of the second toe points to a convention later than the marble pediment, and probably due to Peloponnesian influence.

**449.** Island marble.



H. .25 m.

Fragment of a female figure shewing four locks of hair and a sceptre or perhaps a hand holding a sceptre (?) in profile to the left with apparently a himation on the right shoulder. Schrader connects this fragment with the same frieze as Nos. 1342, 1343, etc.

The style appears to be rather different from the frieze, but it might possibly belong.

**493.** Cf. p. 262.

**499.** PLINTH WITH FEET.



Pentelic marble.

H. (leg) .175 m.

Plinth—L. .38 m., Br. .24 m., Th. .04 m.

Length of foot .18 m.

Inserted—big toe of left foot.

The feet, of later type with second toe longest, both rest flat on the ground, the left advanced and turned to the left. The figure was male, and

probably turned to the left. The work is very good, but the surface has not received the final polish. The interpretation of the figure is probably provided by No. 571, where a horse's fore leg is seen in front of the left foot. The attitude therefore was of a man standing in front of a horse and holding it by the bridle. The plinth is broken and the horse has disappeared. No. 697 shews the horse belonging to such a group, and thus we have parts of three groups of a similar type. The style seems to be rather more archaic than Nos. 697 or 571.

### 552, 554. LEOPARD.



Hymettan marble.

H. 50 m. L. 1.10 m.  
(restored).

In two pieces whose connection is certain from identity of scale, material, and technique.

Missing—head, left fore paw, and section of body in centre.

The leopard is in a couchant position facing right. The fore paws rest on a rough support which was inserted into a basis. The hinder part was made in a separate piece, and dove-tailed on to the forepart. Two small holes mark the position of rivets. There is no support under the hind legs, but two larger holes shew that the beast was fastened to a background. Traces of an iron stay are also visible at the back of the neck.

From the character of the supports and the iron stay, Schrader has ingeniously suggested that this leopard and the existing fragments of another one (Nos. 551 and 553) formed a pair of akroteria on the roof of the oldest Athena temple. Cf. also Nos. 122 and 701.

The style of the carving is flat and primitive: the spots are shewn by incised circles cut with a kind of drill. The outer and inner circles were distinguished by colour, though none now remains. The technique of dove-tailing the two pieces and the use of quite thin slabs of marble are curious.

Schrader attributes these peculiarities to the influence of wood-carving.

Schrader, *Arch. Marm.*, p. 10, fig. 8.

**571. PLINTH WITH FEET AND HORSE'S FORE LEG.**



Parian marble.

H. .385 m.

Length of feet .14 m.

Plinth—L. .47 m.,

Br. .18—.19 m., Th. .04 m.

The feet are in a similar position to those of No. 499, but with the left foot rather more advanced and the right rather more turned to

the left. On the right a horse's fore leg is shown pawing the ground. This is in the same attitude as the fore leg of No. 697, but is on a rather smaller scale, and is not so carefully worked. The back heel is raised from the ground, and supported, like the horse's hoof, by a small red basis. The modelling of the horse's leg is inferior to No. 697, but doubtless the motive of all three groups is the same, a man holding a horse by the bridle like one of the figures in the centre of the W. frieze of the Parthenon.

Schrader, *Arch. Marm.*, p. 84, fig. 76.

**575. FOREPART OF HORSE.**

Hymettan marble.

H. .49 m.

Missing—back of head, muzzle, and legs.

The head is turned over the left shoulder. The mane is shown by a raised surface left flat for the application of colour. The surviving dark paint was once a bright blue. The breast-collar is in relief, and is divided by incisions into three bands once distinguished by colour. The bridle is merely shown by incised lines and must once have been painted. The head





consists of three planes whose angles are hardly rounded. The chest muscles and the eye are quite conventional, the latter being an incised circle with two lines joining it like the eyes on early Attic vases. The back of the body is broken off from the background into which it was originally inserted by means of a tenon.

**576. FOREPART OF HORSE.** Similar to 575.

Hymettan marble.

H. 35 m.

Head and legs missing.

Rough at the back and sides. The breast-collar is larger and once had five bands. No colour left even on the mane.



**578. HORSE'S HEAD,**

Hymettan marble.

H. 22 m.

Turned over the right shoulder and only worked on the



left side. The mane is left rough for the application of colour but none has survived. The front of the head, like that of 575, is one flat plane. The eye has the same conventional form. The bridle is similarly incised, and a hole shews where the bit was inserted in bronze.

- 579.** Upper part of HORSE'S HEAD.  
Hymettan marble.  
H. .22 m.



Same scale. Very rough treatment. The head is turned in the same direction but is much less carefully worked.

- 580.** HORSE'S HEAD.



Hymettan marble.  
H. .20 m.

Turned over left shoulder like No. 575 and worked on right side only. It is the counterpart of No. 578, and belongs to the torso No. 576. No colour preserved.

These fragments clearly come from a relief-group representing a τέθριππος. The sides of the horses are rough and damaged, so that their respective positions in the group cannot be determined. They projected from the background of the relief on which the chariot and driver would be portrayed. This might be a metope or small pediment.

A similar treatment is to be observed in the fragment of a horse from the pediment of the Apollo temple at Delphi. Cf. *B.C.H.*, 1901, pp. 474—80, fig. 5, pls. xiv., xv.

The style is very primitive, and the material used, Hymettan marble, points to the earliest period of Attic art. Cf. *Introd.* p. 17.

Winter, *Jb.*, 1893, pp. 136, 147; Lechat, *Sc. Att.*, p. 124, note 1; Pavlovski, pp. 253, 254, figs. 88, 89; Homolle, *B.C.H.*, xxv., 1901, pp. 476, 477, figs. 2—4.

### 577. Relief.

#### ATHENA AND SEATED WORSHIPPER.



Two pieces on left hand found 30 years ago in house behind Erechtheum. Right-hand piece found before 1878. Pentelic marble.

H. .575 m. Br. .385 m., with small plinth projecting .024 m. and .078 m. high.

Missing—head, and lower left arm of Athena, head and left shoulder of worshipper. Put together from three pieces.

Athena stands on left facing right on right foot, with left drawn back but flat on ground, left arm raised and leaning probably on a painted spear. Her right hand is extended towards a worshipper, who sits facing her on a chair with back, arms, and footstool. His left arm hangs by his side and the right is extended towards Athena. He appears to be handing her something. Between them is a table with only one leg carved, the others depending on paint, and with a round flat object resting on it.

The goddess wears Ionic chiton, himation and aegis. The chiton falls in wavy folds and hangs round her feet, which are shod with sandals. The himation is fastened once on the left shoulder and has no overfall. The aegis covers both shoulders. The worshipper has a garment wrapped round

his lower limbs, and is naked above the waist. His body seems to have been painted red all over, an unusual circumstance for a marble relief. Red appears also on the chair, and on the object resting on the table. The muscles of the man's body are well given, and the attitude of Athena is easy and free, resembling No. 695. But there are some mistakes in execution, e.g. the impossible length of the man's right arm.

The relief may be later than 480 B.C. Its meaning has been largely discussed. Wolters supposed it to be Athena Hygieia visiting a sick man, Furtwängler a personification of Demos as treasurer of Athena, but the table is not explained by either theory. It is more probably, as Perdrizet suggests, Athena Ergane receiving an offering from a craftsman of some kind.

Sybel, No. 5013; Martinelli, 320; Schöne, *Griechische Reliefs*, pl. xix., No. 83; Furtwängler, *A.M.*, III. 1878, p. 184; v. 1880, p. 24; vi. 1881, p. 178; Friederichs-Wolters, No. 117; Lepsius, p. 75, No. 71; Perdrizet, *Mélanges Perrot*, p. 261, fig. 2; Lechat, *Sc. Att.*, p. 300.

### 581. Relief.

ATHENA RECEIVING WORSHIPPERS WITH FIG.



Found E. of Parthenon in 1883.

Island marble.

Height (as restored) .665 m. Breadth .655 m. above, .64 m. below. Thickness .08 m. — .085 m.

A small plinth projects below, .04 m. high, and .005 m. projecting.

Missing — right leg of Athena below knee, parts of drapery held in her left hand and hanging behind, small

boys from below waist. Male worshipper from waist upwards,



female from shoulders upwards with raised hands. Put together from five pieces.

On the left stands Athena facing right with left leg advanced, holding up the folds of her drapery high in the left hand and with the right bent across the body. The fourth finger of the hand is extended, the rest closed. She is clad in Ionic chiton and himation worn in the usual way, with the latter fastened on the right shoulder. The hanging ends are curved outwards in the manner imitated on Graeco-Roman archaistic reliefs. She has no aegis, but wears a helmet with a crest painted on the background. A fringe of spirals represents the hair on the forehead, four wavy locks appear on the right shoulder, and one is visible on the left. A horizontally divided mass falls on the back. The head is very high at the back, the eye is shewn in full face and is of the protruding Ionic type, the lips are thick, and the lower part of the face recedes at a sharp angle from the line of forehead and nose. The bare foot is long and archaic, and all the contours of the body large and soft.

In front of Athena to the right stand two small boys shewn by a double profile. The further figure has the right hand raised, and an offering, left for paint, in the left, the nearer one a disc-shaped object in the right hand and the left broken away. They have short hair and eyes shewn full face. Further on the right is a male figure wrapped in a himation with right foot advanced; to his right again advances a small girl in Attic costume with right hand raised and left by side. Her eye is shewn in front view and her mouth sharply curved. Finally comes a female figure with right foot advanced and both hands raised. She wears a himation like a shawl over her shoulders, and in front is visible the long *kolpos* of a chiton shewn by the usual fine wavy lines. Her bare feet are long and archaic. In the background is visible a large sow, which the worshippers are bringing to sacrifice. There is no colour preserved except red on the background.

The whole work shews strong Ionic characteristics, and the fact that Island marble is used instead of Pentelic, which is usual in the case of the reliefs, points to a foreign origin. The Athena in particular is a stylised and elaborate figure

of Ionic style in quite the manner of archaistic reliefs. At the same time the presence of a girl in Attic dress shews that the relief was made for the Attic market, and therefore probably by an Ionian resident in Athens.

Mylonas, 'Eφ. 'Αρχ., 1883, p. 42, No. 19; Stais, 'Eφ. 'Αρχ., 1886, p. 179, pl. ix.; Bötticher, *Akropolis*, pl. ix.; B.-B., pl. xvii A.; Lepsius, p. 71, No. 42; Collignon, i. p. 379, fig. 196; Perrot, viii. p. 621, fig. 314; Lechat, *Sc. Att.*, p. 283.

### 582. FEMALE FIGURE.



Kastriotis says of 582—587 that they were found on the north wall of the Acropolis. In that case the date of their discovery was 1886-7.

Pentelic marble.

H. 53 m.

Lower part of *xoanon* on round plinth 055 m. high.

The fragment is rectangular in section with rounded corners and is only smoothed in front and on the right side. The drapery is quite flat except for three folds on each side. The feet protrude shod in sandals from the front. There is no trace of colour. The figure is of the most primitive type, and belongs to the earliest period of Attic art. Cf. *Introd.* p. 15.

### 583. FEMALE FIGURE.

Pentelic marble.

H. 20 m.

Missing—head, left shoulder, body from hips downwards, back of right shoulder and arm.

Clad in simple Attic peplos with girdle. The vertical stripe represents the end of the girdle. The right arm is bent across the body, and the hand holds an offering (originally painted) on the bosom. A long veil hangs down the back. Very primitive work. No folds of drapery in

front, and the arms not separated from the body. Cf. Introd. p. 15.



**584. FEMALE FIGURE.**



Found before 1843.

Island marble.

H. 18 m.

Missing—head, body below waist, right arm, left lower arm and piece of upper arm.

The figure is clad in Ionic chiton and epiblema without himation. The chiton is shewn by fine wavy lines, and the epiblema by thick wavy folds. It is thrown over the left shoulder,

round body at back, under right arm, across body and wound round outstretched left arm. The hair falls in a mass behind divided into squares, and in four locks cut with a double zigzag (above and at each side) on each shoulder. The left arm was extended and probably also the right, which was inserted by means of a dowel in a hole still visible.

The work is careful and stylised and belongs to a developed period of art. The bosom is well developed.

Lechat, *A.M.*, p. 182; Lebas-Waddington, *Voy. Arch., Mons. figurés*, pl. III.<sup>2</sup>; Lepsius, p. 69, No. 18; Sybel, No. 5049; Friederichs-Wolters, No. 114; Müller-Schöll, *Arch. Mitt. aus Griech.*, p. 25, No. 9.

**585. FEMALE FIGURE.**



Island marble.

H. 54 m.

Missing—head, right arm, left side and arm from below elbow, legs from below knees.

Wears Ionic chiton on which traces of green are visible, girt round waist, but quite without folds and fitting tightly to the body. Above it is a himation thrown over the shoulders like a shawl and decorated with a red border. The right arm was extended at right angles, while the left hung close by the side. The hair falls in a plain mass behind with a semicircular edge below and in three smooth wavy locks on each shoulder.

The work relied for its effect largely on colour.

Lechat, *Au Mus.*, p. 170.

**586. FEMALE FIGURE in relief.**



Pentelic marble.

H. 21 m. Depth of relief 0.75 m.

Missing—head, body below hips, left hand, part of left lower arm, and right lower arm much damaged.

In high relief against a background 0.4 m. to 0.5 m. thick.

Wears Attic peplos with overfall covering the left arm, and himation on right shoulder.

The garments are not properly understood. The himation should not be shewn on one shoulder only, and the overfall is too far round on the left



arm. The peplos is girded at the waist, and the ends of the girdle hang down in front. The right arm is bent in front of the body, and the left is extended towards the side. Four plain locks of hair fall on each shoulder, and a mass behind. Schrader connects it with 587, and suggests that it forms part of a relief of a dancing group of Graces.

The work is very primitive and rough. It belongs to the earliest period of Attic art. Cf. *Intro.* p. 15.

Lechat, *Au Mus.*, fig. 18, p. 186.

### 587. FEMALE FIGURE in relief.



Pentelic marble.

H. .21 m., background .055 m.  
thick, relief depth .066 m., base  
.03 m.

Lower part from above knees  
of herm-like figure in relief,  
dressed in long chiton and hi-  
mation with feet protruding.  
Practically rectangular with  
front corners rounded off.

It clearly belongs to a figure  
similar to No. 586, though it

does not actually fit the latter. We have thus two of the  
three female figures of an archaic group of Charites. Cf.  
*Intro.* p. 15.

### 588. FEMALE FIGURE.



Island marble.

H. .17 m.

Missing—head, right arm and side,  
left arm from below elbow, body below  
waist. Much damaged and calcined by  
fire.

The figure wears an Ionic wavy chiton,  
with himation in large flat folds over  
both shoulders. The hair is shewn in a  
flat semicircular mass behind with three wavy locks on each  
shoulder. Ordinary Ionic work.

**589. FEMALE FIGURE.**

Island marble.

H. .46 m.

Missing—head, feet, and small section of legs. Arms and hands damaged.

In two pieces divided at mid-thighs. The figure wears a flat Attic girdled peplos, and himation like a shawl over both shoulders and down the back in heavy flat folds. The peplos is red, and the himation has a red and green border. The right arm is bent across the breast, and doubtless held an offering; the left hangs by the side and slightly in front. The hair hangs in a square mass behind with horizontal incisions, and in three beaded locks on each shoulder. The statue is of the primitive *xoanon* type, cut in four planes which are rounded at the corners. There is no division between the breasts or the legs, and the front is almost absolutely flat. Cf. *Introd.* p. 15.

Lechat, *Au Mus.*, p. 186, fig. 17.

**590. Fragments of EQUESTRIAN STATUE.**

Found W. of Erechtheum in 1886.

Parian marble.

H. .815 m.

Put together from six or more pieces comprising part of neck and chest of horse, and torso of rider to the middle of the thighs without the head or arms. The right hand, which has been added by Schrader, is visible on the right thigh.

The stomach muscles

of the rider resemble those of the *Moschophoros* (No. 624) in their artificial regularity, and shew the early date of the work. The treatment of the rest of the body is very slight. The position also of the thighs, raised high above the back of the horse instead of gripping it, is impossible in reality. The muscles of the horse are quite conventional. The horse's mane is divided into two parallel fringes, like those of the Parthenon pediments. A hole at the base of the neck on the right side served to fasten the reins, and a corresponding hole in the rider's hand shews their further attachment. No traces of colour. The date of this statue is evidently before the influence of Ionia. Cf. *Intro.* p. 50.

*Mus. d'Ath.*, xii. 1; W. Miller, *A.J.A.*, ii., 1886, p. 62, No. 5; Sophoulis, *Εφ. Ἀρχ.*, 1887, pl. ii. 1-2, p. 40; Winter, *Jb.*, viii., 1893, pp. 137-8, fig. 7, and 147-8; Pavlovski, p. 89, fig. 18; Perrot, viii. p. 635, fig. 325; Lechat, *Sc. Att.*, p. 112; Lepsius, p. 73, No. 47; E. Gardner, p. 177.

#### 592. BASE OF A VOTIVE BOWL.



Found in 1888, S.W. of Parthenon.

Naxian marble.

H. .43 m. Diam. (above) .65 m., (below) .75 m. H. of base .12 m.

From feet to waist the figures measure .28 m.

Put together from five pieces, and five other pieces of the figures have been joined on.

The base consists of a round slab with the upper edge cut

off by a slightly curved moulding, on which stand six female figures leaning back and supporting a large bowl, of which some fragments with remains of an inscription are preserved in the magazines of the museum.

The female figures are quite stiff and square, wearing a single garment girt at the waist, which is shewn by heavy vertical folds in front, but is smooth at the sides and back. In the wall-case in Room IV. are other fragments, on one of which we can see the hair falling in a mass on the back and in three locks on each shoulder with horizontal incisions. Above the waist the garment is shewn by V-shaped incisions, and it seems to have short sleeves. It is in fact a simple sleeved chiton without *kolpos*. The feet are quite flat with incisions to separate the toes.

Both material and style connect this base with the Naxian figures Nos. 619 and 677. Although we have here a work of less care and finish, the same rectangular *zouanon*-like figure is to be seen and the same heavy vertical folds completely hiding the figure. The material too is so rare as to point to a Naxian origin.

Wolters, *A.M.*, 1888, p. 440; Lechat, *B.C.H.*, 1889, p. 142; E. Gardner, *J.H.S.*, 1889, p. 265; Frothingham, *A.J.A.*, 1889, p. 94; Lepsius, p. 66, No. 3; Sauer, *A.M.*, 1892, p. 41, No. 24, pl. vii.; Joergensen, p. 33, pl. vii. 1, 2; Schneider, *Verh. der 40 Phil. (Görlitzer) Versamml.*, p. 355.

### 593. FEMALE FIGURE.

Found E. of Erechtheum in 1887.

Pentelic marble.

H. 1.01 m.

Missing—head and feet.

Clad in Attic chiton and peplos, with overfall shewing a red meander border below and red stars, crosses, and *svastikas* in field. Another border of two red stripes ran round the neck. Above the peplos is worn a himation flung round both shoulders and over both arms like a shawl, with red meander border and crosses in field. The left arm is then bent across the body inside the garment, bringing two corners, adorned with tassels, together in the front. Two





fold is shewn by the wrist, but no others, and the edge over the bosom is omitted altogether.

The himation looks as if it was split to admit the passage of the right arm, but, as the red meander border pattern runs right round, it seems as if the artist intended to represent the garment as caught up at the right elbow, with a seam coming down from the shoulder to the same place. In that case the two tassels should decorate the two falls of drapery on each side of the right arm, but, as a matter of fact they are placed together symmetrically with the left side, the second tassel hanging from an inner fold. This arrangement is quite impossible. The sleeve of an

under-chiton worn under the peplos is visible on the right arm. It is divided down the middle and caught together with brooches. The peplos is girded and the fringed ends of the girdle picked out in green hang down in front. Apart from the few folds mentioned and the gathers of the under-chiton, the garments are smooth and flat.

The hair is worn in three ringlets on each shoulder with a rough zigzag surface, and a square mass horizontally divided behind with a separate ringlet on each side of the mass.

The figure wears a necklace of small oblong ornaments, which are painted red. Two pendants on the neck, one plain, and one cut like a bunch of grapes, may be earrings.

The left hand is bent across the body and holds a red pomegranate. The right hangs by the side and holds a plain wreath. Neither is at all separated from the body. The attitude is quite stiff and like a *xoanon*, without any

traces of the legs, but the breasts are slightly raised, and the contour of the back is shewn. Cf. *Introd.* p. 15. This statue, like Nos. 582, 583, 586, 587, and 589, belongs to the earliest period of Attic sculpture.

Petersen, *A.M.*, xii., 1887, p. 145; J. Harrison, *J.H.S.*, ix., 1888, p. 121, fig. 1; Sophoulis, *Εφ. 'Αρχ.*, 1891, p. 155, pl. xl.; Collignon, t. p. 353, fig. 78; Pavlovski, p. 161, fig. 46; Lechat, *Au Mus.*, pp. 186-8, fig. 19; Lepsius, p. 74, No. 57; Perrot, viii., fig. 288; Lermann, pl. 1.

#### 594. FEMALE FIGURE.



Found E. of Erechtheum in 1887.

Island marble.

H. 1.23 m.

Missing—head, top of back, both arms from elbows, right leg from knee, left foot, part of left shin. The right arm was inserted as a separate piece in the same material, and its tenon still exists in place.

This statue also wears drapery which is difficult to understand. Underneath is the Ionic chiton visible on neck and left arm and shoulder, and also in the left armpit, where the fulness of the sleeve projects above the cross-belt of the himation. It has a green and red mæander border round neck and down sleeve, and the projecting fragment has also a green stripe at

the edge. Over this is a himation, with overfall of ordinary Ionic fashion crossing the body from the right shoulder and visible under the left arm. It is visible also under the right arm behind, and it can be distinguished by a green wavy pattern on the border. Over this again is thrown like a shawl an additional garment, the epiblema, which

appears falling over the left shoulder and breast as far as the thigh. This passes in wide folds over the shoulders behind and covers the right shoulder and arm as far as the elbow, concealing the attachment of the himation. The end of the epiblema on this side is represented by the curved folds between the arm and the body, but it shews no corner as it ought to. The long fold of drapery over the right breast reaching to the knee and the straight folds under the right arm belong to the himation, but on the former for some reason the artist has abandoned the wavy patterned border of the himation and substituted the border of red and green squares which belongs to the epiblema. The *παρυφή* of the himation is decorated with a very complicated and delicate large green meander.

The hair, red as usual, falls in four locks on each shoulder, decorated with double zigzag incisions. Behind it falls in a mass of ten waved locks with separated ends. The ends of the three inner ringlets on each breast are marked by three small holes which originally served for the attachment of separate pieces for the extremities.

The body is displayed clearly under the clinging drapery. The muscles of the left knee are carefully distinguished. The left leg is advanced and the left arm holds up the gathered folds of drapery. The right arm is extended with an offering. The hollow between the collar-bones is indicated. The work belongs to the period of greatest Ionian delicacy and elaboration, and the polychrome scheme is well preserved. The drill is used throughout. It should be compared with No. 682, as the two best examples of imported Ionian art. Cf. *Introd.* p. 21.

Petersen, *A.M.*, xii., 1887, p. 145, No. 1; Lepsius, p. 68, No. 12, fig. 2; Lechat, *Au Mus.*, p. 180, fig. 16, p. 234; *Sc. Att.*, p. 222; Perrot, viii. p. 585, pl. xii.; Lermann, pl. xiii.

### 595. FEMALE FIGURE.

Found E. of Erechtheum in 1887.

Island marble.

H. 97 m.

Missing—head, right arm, left arm from elbow, feet, ankles, and parts of drapery. No colour.





Clad in ordinary Ionic costume of chiton and himation, which moulds the figure very closely and shews the calf-muscles with great clearness. This statue also shews well the series of fine folds which run from the fibulae of the himation across the right arm and shoulder. The front of the statue has been deliberately hacked at some period subsequent to its erection, probably during the sack of the Acropolis, cf. heel of No. 606, and the equestrian fragment in the courtyard. There are four locks of hair on each shoulder, with holes for free-hanging ends on the left breast only, but there is no

mass of hair on the shoulders behind. The figure wears a necklace of two rows of pear-shaped ornaments. As usual the left foot is extended and the left hand holds the drapery, while the right arm is stretched out with the offering.

Lechat, *Au Mus.*, pp. 198, 236; Petersen, *A.M.*, 1887, p. 144, No. 2.

**596.** BASE with fragment of inscription.



·49 m. × ·49 m. × ·38 m.

An oval plinth ·425 m. × ·25 m. is run in with lead. On this stand two feet.

Island marble plinth with Pentelic basis.

The back foot is broken at the instep and restored in plaster. Schrader has identified the lower part of the left leg in No. 182.

The two feet are flat on the base and are probably male, as no drapery

is visible. They are long and well carved, but the toes are



not completely separated. The big toe is longest, according to early convention, and the nails of trapezoid shape. The feet are life-size, and the base belongs without a doubt to No. 665.

Fragments of an inscription are visible on the front of the base.

Schrader, *Arch. Marm.*, p. 53, fig. 44.

### 597. HIPPALECTRYON.



The greater part was found in 1887, S.E. of Acropolis, the rider's torso in 1889.

Island marble.

H. .38 m. L. .46 m.

Missing—head, most of neck, ends of wings, and tail of the monster; head, neck, right arm and shoulder, left arm from below shoulder, feet

and ankles of the rider, and most of the support.

Put together from two pieces, the rider's torso having been added separately.

The chest of the monster rests on a marble support, oblong in section, in the form of an Ionic pilaster, with the capital painted in green. The fore legs were represented as pawing the air, and the head was erect, the weight on the hind legs. The forepart is that of a horse, with the tail, wings, and hind legs of a cock. The mane shews traces of dark colour, and the tail and wings of a coloured design to indicate feathers. The tail-feathers are further distinguished by incisions. The rider sits back with his legs over the wings, and his hands on his thighs. The chest is well modelled, but shews no muscles, and the stomach only the *linea alba* and one cross incision. In general style he resembles the rider of No. 148.

The creature is known as a Hippalectryon from various passages of Aristophanes (*Birds* 800, *Peace* 1177, *Frogs* 932, 937), usually in connection with the epithet *ξουθός*, explained

by the scholiast on *Peace* 1177 ὡς φοινικὰ πτερὰ ἔχοντα. The same scholiast preserves a phrase from *The Myrmidons* of Aeschylus, ξουθὸς ἱππαλεκτρῶν. It is used partly as a term of abuse, partly as a mythical animal like a *Tragelaphos*. There are no other sculptural representations, but it is well known in vase-paintings (Louvre inventory Nos. 562, 597); Pottier, *Vases antiques du Louvre*, pl. lxx., F 100, p. 102, F 104; Gerhard, *Trinkschalen*, pl. i., and a few others referred to in Lechat, *Au Mus.*, p. 458), Attic lead tesserae (Postolakkas, *Annali*, 1868, pp. 289, 290, Nos. 446, 458; *Monumenti*, viii. pl. lll.), and some gems (S. Reinach, *Pierres Gravées*, pl. xxv., 49<sup>a</sup> and 49<sup>b</sup>; xxvi., 50<sup>a</sup>, 51<sup>a</sup>, 51<sup>b</sup>, 51<sup>c</sup>—the type is rather altered here).

Such a composite monster must obviously have had an oriental origin, and Aristophanes hints at a derivation from Persia (*Frogs* 937, 8), where the cock was regarded as sacred. Unlike such other combinations as the sphinx, centaur, or griffin, it obtained no permanent place in Greek art owing to its too obvious monstrosity. The statue forms the subject of an article by Lechat in the *Revue des Universités du Midi*, republished in his *Au Musée de l'Acropole*. It clearly belongs to Period II (cf. *Introduct.* p. 34).

Wolters, *A.M.*, 1887, pp. 265, 6; J. Harrison, *J.H.S.*, 1888, p. 124; Lepsius, p. 72, No. 45, fig. 4; Pavlovski, p. 264, fig. 93; Lechat, *Revue des Universités du Midi*, II, 1896, pp. 121—130; *id.*, *Au Mus.*, p. 453, fig. 47.

### 598. FEMALE FIGURE.

Island marble.

H. .58 m.

Missing—head and neck, left arm from above elbows, half right lower arm, front of left foot. Part of the plinth is preserved. The head and left lower arm were inserted. The tenon of the head is still in place. It is noticeable that it should be the left and not the right arm that is inserted in the case of this statue, since the left is made more naturally in one piece with the rest of the statue. This provides us with a good example of breakage and subsequent restoration.

The figure wears the ordinary Ionic costume and has the ordinary pose. The bottom of the himation spreads round



the feet behind, and displays no sign of an under-garment. It has a green maeander pattern on the border, and a green horizontal stripe half-way down the lower legs. The *παρυφή* is decorated in green and red, the border of the overfall is red, the chiton has a red ground and a green maeander border.

The hair is worn with four spiral ringlets on each shoulder, and a square mass of parallel double zigzag locks behind. It is coloured red. The figure wears sandals with red straps. These are raised in front, but merely painted on the left heel. The plinth is cut roughly to the shape of the figure without much margin.

Very careful and delicate work. It is one of the best examples of diaphanous drapery, since the muscles of the left knee are represented as if entirely uncovered. Lechat has compared the statue on this ground with No. 672, but the knee of the latter is not nearly so pronounced. There is no elaboration of the drapery, but the contours are very full and round.

Lechat, *Au Mus.*, p. 354, fig. 34; *Sc. Att.*, p. 235; Lermann, pl. vii.

#### 599. MALE TORSO.

Found by N. wall in 1886.

Island marble.

H. .57 m.

Missing—head, both arms from below shoulder, legs from top of thighs.

Damaged—surface slightly, and the colour is mostly gone.





Inserted—right arm into a square socket in the shoulder. It was fastened by a pin passed vertically through the join. The penis was also inserted.

The torso is full face towards the spectator, but the head is bent towards the left shoulder, and the left arm is extended in the same direction with the right arm bent across the body. The weight is on the right leg, and the legs would seem to be rather wide apart. The torso is in nearly the identical position of the knight No. 4 on the west

frieze of the Parthenon, who is adjusting the bridle of his horse, but the condition of the stomach muscles shews that vigorous action is in progress, and therefore the usually accepted interpretation is an archer drawing his bow. But it would be difficult to shoot in Greek fashion with the torso at right angles to the position of the arm. The extended legs and tilt of the body would better suit a warrior striking with a double axe.

The figure wears a short close-fitting jerkin shewn by a raised line on the stomach but distinguished by paint only on the neck. Traces of paint on the right thigh suggest that a light chiton was indicated by paint only underneath it. There are also three holes, one on each thigh and one just above the penis, which were connected with some drapery or armour, but their significance is doubtful. The torso is short and broad, especially across the shoulders. The muscles of the chest and stomach are shewn quite independently of the jerkin, even the navel being fully worked. The proportions of the three divisions are '14 m., '17 m., and '14 m., and the treatment is somewhat analogous to the Aeginetan pediment. The angle in the external oblique is prominent as in the Peloponnesian school of the 5th century, and the proportions of height and breadth are un-Attic. It might well be Aeginetan in origin and probably dates from the middle of the century.

Kavvadias, *Cat. des Musées d'Ath.*, 1895, p. 105, No. 599; B.-B., No. 546 (left); Lechat, *Sc. Att.*, p. 456, fig. 39.



## 600. FEMALE FIGURE.



Found W. of Parthenon in 1882.

Island marble.

H. 59 m.

Missing—head and neck, lower right arm, left arm, right leg from knee, left leg from below knee.

The head and neck, and the lower right arm were inserted in separate pieces. The arm was further secured by a metal pin run from the outside right through mortice and tenon. The tenon of the head remains in the socket.

The figure wears the Ionic chiton and himation, but has the latter pinned on both shoulders. The position of arms and legs follows the usual type. There

is a green pattern on the *παρυφή* of the himation and the surface of the chiton is green. This surface is plainly visible between the fibulae of the himation on the right arm. Both himation and chiton had green borders. The hair falls in a semicircular mass behind with curving horizontal waves. Three locks fall on each shoulder cut in double zigzags. The left knee shews well through the drapery but not so clearly as No. 598. Careful work, but the drapery is still flat and rather formal. Lechat suggests that it is a direct imitation of No. 673. It certainly follows the same type, but these two are not unique, as he suggests, in having the himation fastened on both shoulders, cf. e.g. 605.

Mylonas, *Εφ. Ἀρχ.*, 1883, p. 40, No. 1; Lechat, *An Mus.*, p. 176; *Sc. Att.*, p. 225.

## 601. FEMALE FIGURE.

Found W. of Parthenon in 1882.

Island marble.

H. 44 m.

Missing—head and neck, left arm, right arm, legs from knees. Broken at the waist and pieced together. The right arm was inserted separately.



Clad in Ionic chiton and himation, with feet and arms as usual.

The hair falls in a square mass behind with wide horizontal waves, and in three locks on each shoulder cut in double zigzags. It is coloured red. The colour on the drapery has vanished.

Mylonas, 'Εφ. 'Αρχ., 1883, p. 40, No. 4.

## 602. FEMALE FIGURE.



Island marble.

H. '66 m.

Missing—head, arms from elbows, feet from ankles. Lower part of legs added by Schrader.

Clad in Ionic chiton only with *kolpos*. The extra folds of the skirt are not drawn to the side, but bunched in front of the body as in No. 670, and grasped by the right hand. The left hand is extended, and the feet seem to be quite level. Traces of a meander and red stripes appear on the chiton borders on the right arm. The hair, which is painted red, is arranged in three locks on each shoulder, cut in flattish double zigzags, and in a square mass of fourteen similar locks behind. The shoulders are broad and the figure in general sturdy without elegance. The massive neck and shoulders resemble those of No. 625, the seated Athena.

Lechat, *Au Mus.*, pp. 157 and 167; Schrader, *Arch. Marm.*, p. 42, fig. 36.

## 603. FEMALE FIGURE.



Island marble.

H. .39 m.

Missing—head, legs from mid-thighs, left arm, right arm from just in front of elbow.

Wears Ionic chiton and himation. The white ground of the chiton pattern on the left shoulder and on the *παρυφή* is visible, but the colour has vanished. The *γάνωσις* or, perhaps, weathering, leaves the ordinary surface of the marble darker. Lermann, pl. 11. below, on right, gives the colour scheme for *παρυφή* and

girdle:—girdle—two blue stripes with simple red maeander: *παρυφή*—red with two blue vertical stripes and green squares.

The hair falls behind in a semicircular mass of nine locks cut in double zigzags, and in three similar ringlets on each shoulder. It is coloured red. No insertions; good work of normal Attic-Ionic style.

Lechat, *B.C.H.*, 1889, p. 147, No. 4.

## 604. FEMALE FIGURE.



Found W. of Parthenon in 1882.

Island marble.

H. .41 m.

Missing—head (and neck), both arms, and legs from knees. The head and right arm were inserted and fastened with cement.

Clad in ordinary Ionic chiton and himation, with legs and arms as usual.

The hair falls in a square mass behind divided into horizontal waves, and in three ringlets cut in double zigzags on each shoulder. No trace of colour. Early, formal work. Even here the angle above the *παρυφή* is cut with a

drill. That stage is not yet reached in No. 601, but Nos. 600 and 603 are drilled.

Mylonas, 'Εφ. 'Αρχ., 1883, p. 40, No. 5.

# 605. FEMALE FIGURE.



Found W. of Parthenon in 1882.

Island marble.

H. 48 m.

Missing—head, right arm from elbow, left arm from a little below elbow, legs from below knees, fragments of drapery.

Clad in Ionic chiton and himation. The folds of the skirt with *παρυφή* hang between legs, and the himation is pinned on both shoulders and down both arms. Traces of a maeander pattern are visible on the *παρυφή* and on the border of the hima-

tion where the lines seem traced with a pen. There is blue on the border in front, and red behind, but otherwise the colour is gone. Vertical clinging folds.

Hair in parallel double zigzag semicircular mass behind with free ends, and three wavy locks on each shoulder, coloured yellow ochre.

Right leg slightly advanced, both arms extended, the left a little downwards, the right uncertain. No insertions; good ordinary work.

Mylonas, 'Εφ. 'Αρχ., 1883, p. 40, No. 2; Lechat, *Au Mus.*, pp. 156, 176.

# 606. So-called PERSIAN HORSEMAN.

Found near Erechtheum in 1886.

Island marble.

H. 1.08 m.

The existing figure was put together by Studniczka out of a large number of fragments.

Preserved—of rider, body below waist except in front,





both legs except knees, and upper part of left shin with lower part of left thigh; of horse, head and neck except end of muzzle, top of fore legs, and several fragments of the chest.

The head looks full front and has a hogged mane shewn by red zigzag incisions on a blue ground. Bronze pins on the front shew that some kind of bronze forelock ornament was added. Bronze pins still remain in the holes at the top of the head where the bridle was

attached. A hole on the summit of the head served for the attachment of a *meniskos*. The chest muscles are still a little primitive, and the general effect about on a level with the torso A in the courtyard. The flesh folds are similarly shewn by incisions. The shape of skull and eye shews considerable advance on the earlier equestrian statues. The eye is triangular and without the long incision marking the duct. The rider is dressed in an oriental costume consisting of a close-fitting jerkin belted at the waist and long hose with leather shoes. He presents a gay scheme of colour in red, blue, and green, and shews a species of feather ornament on the jerkin with a meander border, and a diamond lozenge pattern on the hose. His shoes are red, and bronze pins shew the remains of their fastenings. A series of holes on the left hip were probably for fastening a quiver, a portion of which is to be seen in a wall-case. A small red projection on the left thigh served for the attachment of the left hand holding the reins, while the right perhaps held the bow. The heel is hacked away behind. A good idea of the original statue is given by a vase in the Ashmolean Museum at Oxford (P. Gardner, *Cat. of Ashmolean Vases*, p. 30, pl. xiii.).

This figure has been the subject of discussion by Studniczka and Winter. The former held that it represented a Persian archer, and formed part of a monument erected by

Miltiades commemorating the battle of Marathon, among the figures of which he numbered the Nike No. 690. He argued that being obviously male it cannot represent an Amazon, nor Paris since the archer is mounted, nor was it likely to be a mere Scythian mercenary. It was certainly a Persian and could therefore only be a monument of Marathon. He adduced as further evidence the vase in the Ashmolean Museum already referred to, which shews a practical replica of our statue and bears the inscription Μιλτιάδης καλός. It was pointed out by Stuart Jones and Gardner that the vase resembled the work of Epiktetos, and must be much earlier than Marathon, and Winter, in a carefully reasoned article, proved that this is by no means the latest of the pre-Persian equestrian figures on the Acropolis. Also the καλός inscriptions refer naturally to young men. He therefore associates the statue and vase, whose connection he admits, with Miltiades' reign in the Thracian Chersonese in the last decades of the 6th century. He further suggests its connection with the inscribed base set up by Diokleides, son of Diokles. For this however the evidence seems insufficient. Winter compares this statue in style with the *Korai* of Ionic type, the seated figure of Athena (No. 625), and the marble figures of the Hekatompedon pediment. It would thus fall in the full Peisistratid age. In reality, however, apart from the gay colouring of the rider's garments, there is nothing whatever Ionian in the statue, and it is clearly later than the pediments. It falls in the last decade of the 6th century, and represents an Attic reaction against the equestrian type imported from Ionia. Cf. p. 50.

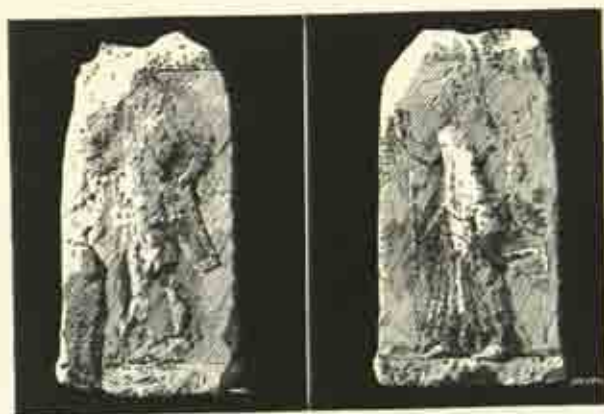
With regard to this and to the other equestrian statues in the Acropolis, Helbig expresses the view that they were not the Hippeis or knights themselves, but the young *ὕπηραι* of noble blood attached to hoplites.

Kavvadias, 'Εφ. 'Αρχ., 1886, p. 73 foll.; *Mus. d'Ath.*, xii. (horse's head only); Sophoulis, 'Εφ. 'Αρχ., 1887, pl. ii.; *Ant. Denkm.*, 1887, p. 8, pl. xix.; Petersen, *A.M.*, 1886, p. 382, pl. xi. c<sup>2</sup> (foot ascribed to Nike); Studniczka, *B.P.W.*, 1887, p. 966; *id.*, *Jb.*, vi., 1891, p. 239; Theoxénou, *Gaz. Arch.*, 1888, p. 38; Winter, *Jb.*, viii., 1893, p. 135 foll.; H. S. Jones, *J.H.S.*, 1891, p. 329; P. Gardner, *Cat. Ashmolean*

*Vases*, p. 30, pl. xiii.; Helbig, "Les Hippeis Ath.," *Mem. Acad. Inscr.*, xxxviii. p. 198; Pavlovski, p. 257, fig. 90; Lepsius, p. 73, No. 49; Lechat, *Sc. Att.*, p. 276; Perrot, viii. p. 635, fig. 324; Collignon, i. p. 359; Overbeck<sup>4</sup>, i. 199; E. Gardner, pp. 169, 177, 178; Klein, p. 268.

609. Cf. under No. 686.

610. FOUR-SIDED BASE WITH RELIEFS.



Found E. of the Parthenon in 1857.

Pentelic marble.

H. 1.17 m. Br. .56 m. Th. .52 m.

Round the bottom is a leaf-and-dart moulding .10 m. high, round the top a palmette moulding .15 m. high.

On the top are two shallow holes .07 m. square and .06 m. deep, with a larger hole between them, .13 m. long  $\times$  .042 m. — .045 m. wide  $\times$  .12 m. deep. Remains of lead-running are inside it. These holes served for the attachment of the statue or offering which stood on the base. Bötticher suggested that the Zeus Polieus of Leochares stood on this base, but there is no confirmation of his idea, and the date of the base is disputed. He also wrongly interpreted Hermes and Dionysos as Zeus and Poseidon.



All the top is badly damaged and the sides as well.

The lower corner on the right has been broken and added.

On the four sides are deities in low relief: in front Athena, on the left Hephaistos, at the back Hermes, and on the right Dionysos. All are badly weathered and difficult to distinguish.

(a) *Athena*, distinguishable from the shoulders downwards, advances to left on tip-toe, with the advanced right hand leaning on a spear, the left holding by the hip a helmet adorned with an elaborately curling crest. The goddess wears Ionic chiton and himation, arranged in formal folds with swallow-tail ends, and sandals on her feet. She is tall and very thin with prominent bust.

(b) *Hephaistos* advances to the right on tip-toe with left foot forward. He holds in both hands a long-shafted double axe, and wears a single garment, the Ionic himation, thrown over the left shoulder under the right arm, and over the left arm behind the axe. He is bareheaded, barefooted, and bearded, with his hair arranged in a *crobylus* like the figure on No. 1843.

(c) *Hermes* is almost entirely weathered away except at the back. He advances to the left also on tip-toe with his right leg forward, and the swallow-tail fold of his short chlamys is visible behind. His left hand rests on his hip, and on his ankle is to be seen the remains of a wing. The contours of his back are greatly exaggerated.

(d) *Dionysos*, whose head and shoulders are weathered away, advances on tip-toe to the left with his left leg advanced. He is clad in a long himation with the same swallow-tail folds, and his left hand, wrapped in the cloak, rests on his hip. His right arm is advanced and holds the thyrsos, which Bötticher interpreted wrongly as a trident.

The style of the base is undoubtedly archaistic. The feet raised on tip-toe, the drapery folds, the slim waists, and exaggerated contours are all signs of imitative work. The date, however, is a matter of dispute. This basis with the Corinth well-head form a type of archaistic monument very different from the Graeco-Roman work of the Louvre altar



of the Twelve Gods. Archaism appears in very early r. f. vases, and the figure of Athena may be compared with that on 4th century Panathenaic vases. At the same time the exaggerated delicacy of the figures on this basis seems to go farther than the Corinthian well-head, and a 4th century date is only conjectural.

Pervanoglu, Brunn, Michaelis, *Bull. dell' Inst.*, 1860, pp. 53, 113; Welcker, *Ant. Denkmäler*, v. 101, pl. v.; *Annali*, 1860, p. 451; *Monumenti*, vi. 45; Bötticher, *Philologus*, xxii. i. p. 96; Michaelis, *A.M.*, i. 1876, p. 298, pl. xvi. 6; Sybel, No. 5010; Milehhofer, *Museen Athens*, p. 53; Friederichs-Wolters, 421; Overbeck<sup>4</sup>, i. p. 249, fig. 66; Lepsius, p. 75, No. 85.

#### 611. FEMALE FIGURE.



Found before 1881.

Island marble.

H. .51 m.

Missing—head and both arms, legs from mid-thighs; surface damaged.

This figure is clad like No. 678. What is taken, e.g. in No. 605, to be the overfall of the himation, goes all the way round the body without a join, fitting closely, without hanging folds under the arms. It is presumably brooched down the arms like No. 678. This cannot be the ordinary himation overfall or it would have long folds, and it does not seem possible to connect it with the skirts below. It would seem then, if a

genuine garment, to be put on over the head like a sweater in one circular piece, and then brooched on shoulders and down upper arms. More probably however it is not genuine, but is a misunderstood imitation of the himation type of No. 605 by an early Attic artist who had no experience of the garment in question, cf. notice of No. 678. The skirt folds and *παρυφή* are gathered between the legs and held by the right hand, while the left was outstretched.

Hair in a semi-circular mass behind of twelve zigzag locks with free ends, and four locks on each shoulder of three wavy strands each. The three inner on each side had ends inserted on the breast. Left foot slightly advanced. No colour. Good ordinary work. The top of the chiton is not visible round the neck as in No. 678.

Lechat, *Au Mus.*, pp. 154, 166 and 235; Sybel, No. 5009.

# 612. FEMALE FIGURE.

Parian marble.

H. 54 m.



Missing—face and front of head, shoulders and arms, left breast, right leg from hip, left leg from above knee, all surface of back and fragments in front. The right arm was inserted. Ordinary dress and pose.

The hair falls in a free-hanging wavy mass behind without ringlets in front, and is combed forward from the crown to a thick *stephane* along top of head. Round earrings. Hair and chiton were red, but the colour has run all over the neck and down the himation, which shews no trace of its own colour. The left hand holding the drapery gathers it in front of, not to side of, the left thigh. The front folds of himation are very oblique. Hasty but not early work. The angle above the *παρυφή* is not drilled.

Lechat, *Au Mus.*, p. 197.

# 613. FEMALE FIGURE.

Island marble.

H. 84 m.

Missing—head, right arm, left arm from mid-lower arm, ends of drapery in front. Right arm inserted. Usual dress and pose.

Hair—oblong beaded mass behind of ten locks; three



double zigzag locks in front; the red colour has run down the himation.

Green meander on *παρυφή* and border of himation and sleeve-border of chiton. The folds are vertical, and the figure is smooth and flat on the shoulders with rigid legs and prominent bosom. Early work. The angle above the *παρυφή* is not drilled.

Lermann, pl. II. (middle), gives no colour.

#### 614. FEMALE FIGURE.

Island marble.

H. .38 m.

Missing—head, lower arms, feet from above ankles. Both lower arms were inserted. The tenons of the arms remain in the mortices in the same material.

Clad in ordinary Ionic chiton and himation, but the upper edge of the himation is not shewn behind, and there is no *παρυφή* nor any folds at all on the chiton or lower part of himation. No trace of brooches down the right arm, and the folds hanging under it are meaningless and erroneous.

Hair in semi-circular horizontal wavy mass behind and three flat zigzag locks on each shoulder. It is coloured red.

Both arms are outstretched.



## 615. FEMALE FIGURE.



Island marble.

H. .92 m.

Missing—head and neck, right arm, fingers of left hand, right leg from ankle, left leg from a little above ankle.

Put together from several pieces. The head and the right arm were inserted in square mortices. The tenon of the arm still remains in the same material. The lower part of the legs, the hanging ends of drapery, and the left lower arm were added by Schrader.

The figure is clad in a red chiton with a green meander border, plain foldless himation, with *παρυφή* between the legs, and an epiblema hanging over the left shoulder as far as the knee, across the back, round the right hip and across the body in front, to be wound

over the left lower arm. The himation folds project above it under the right breast. A green pattern is visible down the right sleeve of the himation. At both elbows the chiton folds appear above those of himation or epiblema, which balance each other on either side.

The hair falls in four wavy ringlets of three strands each on either shoulder, and in an oblong wavy mass behind. Its colour is yellow ochre.

The arms are both extended and the left foot advanced. The outlines of the figure are smooth and rounded, but there is little fine detail except in the hair. The undercutting of the zigzag hanging folds with the drill shews that the statue is of a well-developed period, but the work is rather formal.

Kalkmann, *Jb.*, xl. (1896), p. 39; Lechat, *Au Mus.*, pp. 156, 180; Schrader, *Arch. Marm.*, p. 38, fig. 35.



## 616. FEMALE HEAD.



Island marble.

H. (chin to crown) 16 m.

Missing—end of nose. The neck is broken off below.

The hair is waved on the forehead, and falls in loops of beaded locks on each shoulder. A brilliant red in colour, it is confined by a *stephane* with green pattern. The face is oval with sharply cut brows, and level oval eyes treated in a way very usual in these heads. The surface of the eye is flat, and its lower edge makes an angle with the cheek. The upper

edge however projects considerably from the eye-socket, and the flat surface thus formed represents the upper eyelid. This convention appears repeatedly among the smaller heads. The eyes have red pupils with black centres, and once possessed a black rim to shew the lashes. The cheek-bones and cleft chin are prominent. The ears are well placed and cut delicately. Circular earrings with a central boss decorate them. The mouth is bent into a smile, and the red lips terminated by rectangular cuts which form a noticeable dimple. While hasty, the work is delicate and good, and belongs in type to a group of statues and heads of which No. 680 is the best example. These belong to the Attic-Ionic school discussed in the Introduction, p. 22.

*Gaz. des Beaux Arts*, 1892, ii. p. 105; *Μνημεία*, pl. xxxii. 2 (below); Pavlovski, p. 232, fig. 81; Lechat, *Au Mus.*, p. 308, fig. 27; *Sc. Att.*, p. 227.

## 617. FEMALE HEAD.

Found S.E. of Erechtheum in 1887.

Island marble.

H. 17 m.

Cut off sharply under the chin. The nose is much damaged. The hair falls in a mass behind divided by



horizontal waves. A flat *taenia*, once decorated with a pattern, runs round the head, and the hair above it is flat. In front it lies in a flat scalloped fringe, and beaded locks fall on the shoulders.

The head is round with a square bony face. The eyes are slightly sloping, triangular in form with sharp pointed corners. The mouth is curved in a bow with rectangular cuts to terminate the lips.

The head is obviously archaic in style. Its Attic character is shown by its shape, the circular *taenia* instead of the Ionic *stephane*, the hair treatment resembling the heads Nos. 622 and 637, the triangular eye and the mouth-corners. At the same time it is slightly influenced by Ionian characteristics in the sloping eyes and acute smile. Later than the *Moschophoros*, for it has lost some of the archaisms of eye and mouth, it is yet previous to the inrush of Chiot art in the age of the Peisistratidae, and belongs to the second part of the Period I in the chronological table on p. 29.

Winter, *A.M.*, 1888, p. 120; *Μνημεία*, pl. xxxi. 2 (below); Lechat, *Sc. Att.*, p. 198, fig. 12; Deonna, *Les "Apollons archaïques,"* No. 14, p. 140.

#### 618. Lower part of SEATED FIGURE.

Found in 1887 N.E. of Acropolis.

The left arm has been added more recently.

Island marble.

H. .695 m. (including plinth .06 m.—.096 m.).

Missing—body from above hips, right arm, left upper arm, legs of chair, drapery in left hand and part of fingers.

Put together from three pieces—main part of statue, left lower arm, feet and front of plinth.

The edge of the cushion was probably inserted in two holes on each side of the seat. Two slanting holes above



the corners of the seat helped to secure the legs of the throne, which were added separately.

The figure is seated on a throne of the same type as No. 625 with feet planted symmetrically in front. The front legs of the throne were carved separately, the back legs were slabs which fitted into mortices. There is no footstool, the feet resting on a projecting piece of the plinth. The left arm, adorned with a carved bracelet, grasps the gathered drapery to the side of the left knee, the

right is extended with an offering or attribute, according as the statue represents a mortal or divinity. The resemblance to No. 329 however suggests here that a mortal is intended.

The figure wears Ionic chiton and himation like the majority of the *Korai*. The raised crinkly folds of the skirts radiate from the left hand, from which also hangs the *παρυφή* in symmetrical folds. The hanging folds of the himation are vertical, appearing one on the right knee, and one on the seat under the right leg. They are treated in the later manner with a raised wavy edge well undercut by the drill. On the left side the himation is quite smooth. The colour scheme is well preserved like the whole surface. On the *παρυφή* is a heavy meander pattern in red and green, now mostly washed out; a green border with a zigzag edge runs right round the lower edge of the himation. There is also a red and green meander on the remains of the left sleeve of the chiton. Midway up the shins in front appears the typical horizontal green stripe, and a stripe and meander pattern appears on the hanging folds of the himation. Red paint is visible on the left side of the throne. Red sandals are worn with the straps shewn by red paint. The fingers and toes are of a bony type with triangular nails. The toes are finely modelled, but the fingers are clumsy, and the

outline of the legs is conventional. In general the figure is finely executed, and shews all the characteristics of Ionian work.

Petersen, *A.M.*, 1887, p. 145 (feet), p. 265 (rest of statue); Lepsius, p. 71, No. 33; Pavlovski, p. 167, fig. 49; Perrot, *viii.* p. 619, fig. 313; Lechat, *Au Mus.*, pp. 196, 438, fig. 21; *Sc. Att.*, p. 396; Lermann, p. 68, fig. 30, pl. ix.

### 619. FEMALE FIGURE.



Found together with No. 593 in 1887, E. of Erechtheum.

Naxian marble.

H. 1.43 m.

Missing—head, back of shoulders, left arm and hand from mid-biceps except the ends of two fingers, feet, and bottom of dress. The surface of the breasts and the left hand are badly damaged.

The figure is clad in Ionic chiton and himation. The former appears only on the left shoulder, but, judging from the similar figure in the Louvre dedicated by Cheramyes, its lower border would have been visible just above the feet. Both garments alike are covered with close vertical incisions to represent the texture, and there are no folds, decorations, or any trace

of colour.

The figure is in fact shaped like a primitive *xoanon*, being square in section with the corners rounded off. The lower part tapers very slightly towards the ankles, but the shape of the legs is entirely obscured. The indication of a waist however is an advance on the similar figure in the Louvre. The bosom is indicated by a swelling, but there



is no central division. The arm and shoulders are merely rounded rectangular planes. The arms are not separated from the body. The clenched right hand hangs by the side, the left arm is bent at the elbow and holds a round object between the breasts. The folds of the himation shew less truth to nature than No. 677, which is a work of similar style, and therefore we may consider this statue a little more archaic than that work and a little more developed than the offering of Cheramyes.

It has for long been held that these three works belong to a Samian school of art, because the figure of Cheramyes was found in Samos. An Apollo from the Ptoon is usually classified with them on the strength of its resemblance, and attributed to the same school. But the presence of one of these statues in the Heraion of Samos is no more proof of Samian origin than the presence of two on the Acropolis is a proof of Attic origin, or of one at the Ptoon of Boeotian origin. Furthermore recent discoveries in Samos [L. Curtius, *A.M.*, 1906, p. 151, pls. x.—xii., xiv.—xvi.] tend to shew a connection between Samian art and the art of Miletos, as might be expected, rather than a resemblance to this unique style of workmanship. It is to be noticed that these figures are all made in Naxian marble, a material found elsewhere on the Acropolis only in the fragments of a large bronze bowl supported by female figures of not altogether dissimilar appearance (cf. No. 592). The clue given by the material and taken up by Sauer is at once confirmed by a comparison of the Naxian Sphinx at Delphi, which is made in the same coarse-grained local marble, and whose resemblance to the head of No. 677 is so complete as to exclude all doubt that both figures belong to the same school. We may therefore assume with certainty that these three works on the Acropolis are dedications from Naxos.

Sophoulis, *Ἐφ. Ἀρχ.*, 1888, pp. 109, 112, pl. vi.; Jane Harrison, *J.H.S.*, 1888, p. 120; Petersen, *A.M.*, 1887, p. 146, No. 4; Lepsius, p. 66, No. 2; Lechat, *Au Mus.*, p. 397, fig. 45; Sauer, *A.M.*, 1892, p. 37 foll.; Collignon, i. p. 164, fig. 74; Pavlovski, p. 169, fig. 50; Perrot, viii. p. 395, fig. 120; Klein, i. p. 136.

**620.** Lower part of SEATED FIGURE.

Found in March 1838, N. of the Erechtheum.

Island marble.

H. '88 m. (including plinth '09 m.).

Missing—body above hips and surface of lap above the middle of the thighs, both arms except part of the left hand.

Damaged—the surface generally is much weathered, and the knees and throne are damaged by fire.

Inserted—ornaments of throne.

The figure is seated stiffly with both hands on the knees and the feet together in a rigid and symmetrical attitude. The throne has a back and arms, the feet rest on a footstool. The throne legs are decorated like the throne of Zeus in the Introduction pediment. Holes at the end of the arms shew that ornaments were inserted above. The figure sits on a thick cushion. The throne legs are not detached, but simply raised in relief from the general mass. The footstool is moulded with a hollow groove in front.

It is dubious whether the person represented is Athena like No. 625 or a mortal like No. 329.

The costume consists of Ionic chiton and himation. The former has a *kolpos* with triangular outline in front and is shewn above by the usual wavy lines. The *παρυφή* hangs as usual between the legs with heavy parallel folds on either side. The himation is worn like a shawl on the shoulders, the ends falling symmetrically on the knees. The folds are mere incisions clumsily cut, and no use is made of the drill. No colour is preserved. The feet are heavy and shapeless, the toes clumsily incised, and shod with sandals. The line dividing them from the skirts is incised into the feet themselves.

The work is highly conventional and there is no effort to delineate the legs. As compared with the later Branchidai

figures the execution is somewhat inferior, but there is more distinction between the figure and the throne. Here we have a figure which, like 625, survived in fragments the Persian sack. Earlier than No. 625, it must also have stood near the Erechtheum. No. 618 too was not far away, but that was found in the *Perserschutt*. Pausanias mentions in this neighbourhood a group of archaic figures blackened by fire, but calls them bronze. It is not impossible that he may have made a mistake as to the material, not of course at the time, but in writing up his account afterwards. The statue is probably of the period of earliest Ionic influence in Attica, and represents a local copy of the Branchidai type.

Pittakis, *Ἐφ. Ἀρχ.*, 1839, p. 225, pls. 1837—1842, p. 45, No. 253; Lebas-Waddington, *Voy. Arch., Mons. Figs.*, pl. III.; Sybel, No. 5001; Müller-Schöll, *op. cit.*, p. 24, No. 4; Beulé, *Sculpture av. Pheid.*, p. 101; Lepsius, p. 68, No. 11; Pavlovski, p. 167, fig. 47; Lachat, *Au Mus.*, p. 438, fig. 46.

#### 621. MALE HEAD.



Found S.W. of Parthenon,  
1888.

Island marble.

H. 175 m.

Damaged—nose, lips, beard,  
left ear.

Hair left plain above, with a large hole on the top of the head and some smaller holes behind it of which one is filled with bronze. No band is round it. This makes it highly probable that the head originally wore a helmet. Only the visible side-locks of the back hair are carved in double zigzags, and

the fringe has two superimposed rows of spiral buckles (like the statue of the *Kore* No. 681). The beard is shewn by wavy incisions. Plentiful traces of green, probably once blue, are preserved on hair and beard. The eyes protrude above and are level with cheek below. The mouth



is small and nearly straight, meeting the moustache at the lip corners. The head is *not* of the ordinary Ionic type with curved mouth and prominent cheek bones, but the characteristic Attic eye is also absent. The ears are also un-Attic, set aslant and with the earhole bored. The head shews Peloponnesian influence and possibly reflects the work of Ageladas. Lechat compares it with the bronze head from the Acropolis (*Μνημεία*, pl. v.) usually ascribed to an Aeginetan artist. But the deep flat head is hardly typical of Aeginetan art. At the same time the pointed chin and prominent eyebrows found in other heads of Peloponnesian origin (e.g. Nos. 644 and 657) are absent. Nor do we see here the flat cheek of the Peloponnesian artist. Consequently, while recognising some foreign influence in the mouth and shape of head, we must accept the head as a work of Attic art.

As to the person represented it is perhaps too early in date to suggest a Strategos in his typical helmet, and the shoulder locks are usually taken to indicate a deity.

*Δελφίον*, Oct. 1888, p. 181; Lechat, *B.C.H.*, 1889, p. 197; Wolters, *A.M.*, 1888, p. 440; *Μνημεία*, xxxii. 2 (below); Pavlovski, p. 143, fig. 40; Lechat, *Sc. Att.*, p. 273, fig. 23, p. 402.

## 622. MALE FIGURE in relief.



Found on S. wall, S.E. of Parthenon in Jan. 1888.

Pentelic marble.

H. .225 m.

Missing—right arm from shoulder to wrist, front of elbow of left arm, body from waist.

Damaged—nose.

Relief depth .075 m.

The figure is clad in a tight-fitting short-sleeved chiton with a skin over it like the Iris of the Introduction pediment and a conical hat. He appears to be moving to the right, but the body and head face the



spectator. The right arm is bent across the body and holds a syrinx, the left arm is extended and bent double at the elbow. The hair falls in a heavy mass on the shoulders, divided vertically in four locks on each side, and coloured red. A flat waved fringe appears under the hat in front. The features are typically archaic Attic: high ears with large upper part, straight flat eyes with ridge from the outer corners and arched upper lid, straight mouth ending in vertical cuts from the upper lip, and square face.

The muscles of the throat are attempted but the body is smooth. There is a painted border on the sleeve of the chiton. The figure must be connected with Nos. 586, 587, and 637, which represent women in Attic costume also moving to right with left arm extended. The material, scale and relief-depth are the same. In style, however, No. 622 and the face No. 637 are, in Schrader's opinion, superior to Nos. 586 and 587. He would restore two groups, one of the three Charites alone, like the later group of Sokrates in the Entrance Hall, and the other of the three Charites led by Hermes like the relief No. 702. In No. 622 we have undoubtedly Hermes. The conical cap is paralleled in the Thasian relief; the syrinx corresponds with the flutes of the relief No. 702.

*Δελτίον*, Jan. 1888, p. 12; Lechat, *B.C.H.*, 1888, p. 243; Iepsius, p. 75, No. 74; *Μνημεῖα*, pl. xxxii, 1 (above); Pavlovski, p. 95, fig. 21; Lechat, *Au Mus.*, p. 109, fig. 6; *Sc. Att.*, p. 104.

### 623. MALE TORSO.

Found S.W. of Parthenon, 1888.

Island marble.

H. 20 m.

Missing—arms from below shoulders, body from below waist.

Damaged—hair and nose.

The head is bent forward and a little towards the right shoulder. The arms hang by the side. Lermann suggested that he may be a rider. The pose is suitable, and Schrader's combination with fragment No. 4119 is in every way probable.



The hair is flat on the top and back of the head, and combed forward in front to lie on the forehead in a row of spirals. It hangs in a horizontally divided mass behind. There is a hole in the top of the head, either for a *meniskos* or for some kind of hat like a *petasos*. The head is of the egg-shape observed in Ionian figures, the eyes project above and are flush with cheek below; the chin and cheek-bones are prominent, the mouth is bent upwards, the ears are large.

The body is well rounded, but the muscles are not emphasized. Pectorals and collar-bones are however correctly indicated. Clearly a work of Ionic parentage and characterised by grace and superficiality. Cf. No. 4119.

Lechat, *B.C.H.*, 1889, p. 148; Lepsius, p. 72, fig. 5, No. 46; *Myrmēia*, pl. xxxii. 2 (above); Pavlovski, p. 139, fig. 38; Lermann, figs. 7 and 8; Schrader, *Arch. Marm.*, p. 78, figs. 70 and 71.

**624.** So-called MOSCHOPHOROS OR MAN CARRYING A CALF.

Greater part found in 1864 in digging foundations of museum, base and feet in 1887 in same region. Winter established the connection.

Hymettan marble.

H. above small plinth 1.65 m. Plinth .45 m. × .21 m. × .025 m.

Schrader has lately added two fragments of the thighs and thus prolonged the legs nearly to the knees. The figure now appears taller and thinner than before.

Missing—right leg between knee and ankle, left leg below knee, front of left thigh, and a great part of front of right thigh (now restored in plaster), front of hands, point of beard, part of calf's neck and right ear. Small pieces of the rest of the surface are restored in plaster.



The nose and back are damaged. The statue is put together from a large number of pieces.

The statue represents a bearded man standing upright with the left leg advanced and both feet flat on the ground. On the shoulders he carries a calf, whose legs are held by both hands on the breast. He wears a *chlamys* or loose cloak over both shoulders, which fits tightly to the body, hanging nearly as low as the knees, and leaving the chest and stomach bare. It is only distinguishable from the flesh by its flatter surface and the two incisions which mark its border. At the lower corner a small tassel is visible. On the head is a small circular close-fitting cap,

under which in front is seen the hair in square buckles. Three similar locks fall on the shoulders from behind each ear. The hole on the top of the head is probably intended for the *meniskos*. The beard is left smooth but raised sharply from the cheeks, and is designed for the addition of colour. There is no moustache. The eyes lie flat in the head, and consequently form a sharp angle at their outer corners, which are smoothed off by means of ridges running back towards the ears. The upper eyelid is a little more arched than the lower. These lids are incised, and the pupils are hollowed out for the insertion of glass. A small hole marks the centre of each hollow. The mouth, which is slightly curved, is terminated by semicircular grooves, which are carried on round the nostrils. The ears are low and clumsy. On the right shoulder appears the head of the calf, which is of the male sex. Its eye is modelled in the same way as those of the bull in the pediment but more simply. The anatomy



of the animal is not understood, and its fore legs are twisted in an impossible manner. Traces of green colour are visible behind. The arms of the man are not fully separated from the sides, and are connected by means of the *chlamys*. The navel consists of a raised ring. The muscles of the arm are fairly rendered, and the traditional lines of the stomach are shewn, meeting in a point on the breastbone. The back is smooth and unmodelled because it is covered by the *chlamys*. The toes are straight and not completely divided, the big toe being the longest. The statue stands on a small oval plinth of the same material let into, and projecting above, a square block of *poros* measuring '93 m. x '89 m. x '435 m. with the dedicatory inscription of [P]ONBOΣ.

The type of a male figure carrying an animal on his shoulders is of course much older than this statue, cf. Perrot and Chipiez, m. pp. 422, 433, 589, figs. 295, 307, 308, 402; iv. p. 87, fig. 88; *Annali dell' Inst.*, 1800, p. 213 seq.; *Tav. d' agg.* 5. It appears later also in the statue of Kalamis, cf. *Gaz. Arch.*, 1878, p. 101.

The statue was at first called a Hermes Kriophoros or Apollo Nomios, and, on the subsequent addition of the calf's head, a Hermes Moschophoros (cf. statue of Onatas at Olympia, Paus. v. 27. 8, and of Kalamis at Tanagra, Paus. ix. 22. 1). Theseus with the Marathonian bull has also been suggested. Winter joined the base to the torso, and dealt with the statue at length. He recognised it as a work of native Attic art and the clue to all discussion of early Attic marble work. He connected it with a number of other monuments, which he classed very justly as the early Attic style before the introduction of Ionian influence. This style is derived from older *poros* work in his theory, though it is perhaps more correct to say that it shews the same technique as *poros* work. The subject is probably not Hermes but a mortal worshipper, perhaps Rhombos himself, represented not as a portrait but typically like the Hippeis, and Grammasteis. Cf. *Introd.*, p. 33.

The main interest of the statue lies in its style and its chronological position. Obviously of the pre-Chiot period, and closely analogous to the style of the *poros* figures, it yet shews some differences, hardly sufficiently noted by Winter, which give it a rather unique position.



The eyes with their curious corner ridges are neither the sloping Ionic eyes nor yet the rounded triangular Attic eyes, and the other distinctive feature, the mouth, combines an Ionic curve with utterly un-Ionic grooves to terminate the lips. Definite Attic features are the local marble, the shape of the head, and the treatment of the beard, not however the pure Attic of Nos. 622 and 637, but a style affected by external influence in the eyes and mouth. The ridge at the corners of the eyes is an Egyptian convention, and the mouth might be compared with some heads of Samian origin. The insertion of the eyeball is un-Attic.

The figure therefore belongs to what we have styled the period of earliest Ionic influence, the influence being in this case probably Samian. Schrader's recent restoration gives the figure a height and slinness of Ionic rather than Attic type. In all essentials however the statue is purely Attic like the rest of this class, the imitation being rigidly confined to a few features.

Brunn, Decharme, and Pervanoglu, *Bull. dell' Inst.*, 1864, pp. 83, 86, 132, 133; 1866, p. 132; 1867, pp. 76, 79; Conze, *Arch. Zeit.*, 1864, pp. 169—73, pl. cxxxxvii. 1 (which shews the fragment first found); Köhler, *Arch. Anz.*, 1866, p. 167; Stephani, *Comptes Rendus*, 1869, p. 7, 1877, p. 30; Martinnelli, p. 53; Bötticher, *Erkl. Verzeichn. der Abgrüsse*, 42—45; A. S. Murray, p. 188, fig. 31; Milchhöfer, *Muscen Athens*, p. 55; Sybel, No. 5005; *Weltgesch. der Kunst*, pl. xcvi.; Veyries, *Figs. Criophores*, 4, 16, 31; Polites, 'Εφ. 'Αρχ., 1883, p. 242; Purgold, 'Εφ. 'Αρχ., 1885, p. 251; Friederichs-Wolters, No. 109; v. Jan, *Baumeister's Denkmäler*, i. p. 338; Klein, *Arch.-Epig. Mitt.*, 1885, pp. 152, 3; Furtwängler, *Coll. Sabouroff*, i. 4, 5, ii. pl. 146, 1; *Meisterwerke*, pp. 709, 717; B.-B., No. 6; Sophoulis, *Att. Ergast.*, pp. 15, 51; Korai, p. 41; Lolling, *Sitzber. d. Berl. Akad.*, 1888, p. 319; Jane Harrison, *J.H.S.*, ix. (1888), pp. 123, 4; Winter, *A.M.*, 1888, p. 113; Schneider, *Verhand. d. 40. Philologenvers.*, p. 349; Lepsius, p. 76, No. 95; Scherer, *Roscher's Lexicon*, i. p. 2397; Overbeck, i. pp. 186, 7, 293<sup>12</sup>, fig. 38; *Ber. u. d. Verh. d. Sachs. Ges. d. Wiss.*, 1892, pp. 21, 2; Collignon, i. p. 215; *Gaz. Arch.*, 1887, p. 89; Kekulé von Stradonitz, *Baudeker's Greece*, 1893, p. lxxii., 1905, p. lxxxvii.; Michaelis,

*Altattische Kunst*, pp. 13, 38; Sittl, v. *Müller's Handbuch, Archäologie*, vi. pp. 532, 537; E. Gardner, p. 175, fig. 32; Brunn (*Plasch*), ii. (1897), pp. 192, 5; Leonarolos, *Μνημεία*, pp. 49—60, pls. xiii., xiii.a; Perrot, viii. p. 627, fig. 100; Lechat, *Au Mus.*, p. 106; *Sc. Att.*, p. 106; Klein, p. 239; Schrader, *Arch. Marm.*, fig. 4.

**625. SEATED FIGURE OF ATHENA.**



Found on the N. slope of the Acropolis below the Erechtheum in 1821.

Island marble.

H. 1.47 m. (including plinth .09 m.). H. of seat .645 m.

Missing—head, both lower arms from in front of elbows, front of left foot, right side of chair, legs of chair except top of two legs on the left, most of the edge of the plinth.

Damaged—the whole surface is badly damaged by weathering owing to long exposure in the open air, and the gorgoneion on the breast and the toes of the right foot are quite worn away.

Inserted—the right side of the chair was fastened on by a wide clamp, of which the socket is visible. Snakes on

the border of the aegis.

Put together from three pieces—the main part of the statue and the two elbows.

The statue represents Athena sitting upright on an unbacked, four-legged chair or stool without arms, which is supported by a large block under the seat like the stools of the Scribes. The four legs are carved in the round and stood well out from the rest of the seat. There is no footstool, but a thin cushion is visible, hanging on the left side of the seat.

The goddess is in a slightly twisted position, as the legs are turned a little to the right and the body a little to the left of the centre. She extends both lower arms apparently without supports, perhaps originally holding spear and *patera*. The right foot is drawn back and the heel raised from the ground. This pose of the feet is an innovation on the ordinary archaic sitting type, but appears also on the frieze of the Knidian treasury at Delphi. The head is bent a little forwards.

The costume consists of an Ionic chiton with a deep *kolpos* reaching to the knees and *παρυφή* between the legs, and an aegis covering shoulders and breast in front and falling on to the seat behind. The loose material of the *kolpos* is shewn as usual by wavy lines, which are omitted on the skirts. The *παρυφή* consists of four vertical folds sharply separated from the advanced left leg. The aegis appears as a smooth heavy garment apparently put on over the head and depending on colour for its surface. An incised line separates it from the neck. The gorgoneion on a raised medallion on the breast is entirely weathered away. Along the lower border are holes for the attachment of small bronze snakes. The holes on the left of the seat probably served the same purpose. The goddess wore thick sandals. All colour has disappeared.

The hair falls in a flat square mass behind, apparently quite smooth except for the locks just at the side, which are cut in flat zigzags (cf. No. 593). Four zigzag locks fall on each shoulder, and the triangular space above the shoulders between front and back hair is also incised with zigzag locks.

The present condition of the statue makes criticism of the execution difficult. The shoulders are broad and the hips narrow; the legs are correctly modelled and shew plainly through the skirts; the bosom is well outlined, and the collar-bone indicated. Archaic traces are the clumsy neck, the curious line of the *kolpos* following the length of the thigh, the sharp cut between *παρυφή* and left leg, and the absence of the drill. On the other hand the innovation of the twisted pose and drawn-back right foot (cf. also the deities on the frieze of the Knidian treasury in Delphi) and the good modelling of the legs point to an original and



capable artist. It is clearly later than the hieratic and conventional No. 620, and probably about contemporary with the elaborate but equally conventional No. 618 on which the drill is used. Its superiority in effect over the latter shews that it belongs to a first-rate artist, possibly, if we may judge from the Attic proportions and new pose, belonging to the Attic revival associated with the name of Antenor and dating from the expulsion of the tyrants. But in this case the absence of the drill is curious.

The weathering of the statue shews that it stood for centuries in the open air, and therefore it never belonged to the *Perserschutt*. That however is no argument against a pre-Persian date, as it may either have been overthrown and re-erected, or may have escaped destruction altogether. It was found on the surface of the slope below the Erechtheum, and therefore must at some time have been rolled over the edge of the Acropolis.

This statue has frequently been connected with a statue of Endoios mentioned by Pausanias (i. 26. 4). That traveller saw a seated statue of Athena near the Erechtheum made by Endoios and dedicated by Kallias. It has usually been supposed that Endoios worked in the latter part of the 6th century, and that the Kallias here mentioned was the contemporary son of Phainippos. Lechat however has attempted to prove that Endoios worked after 480 a.c. and that the Kallias is the *Λακκόπλουτος*, who lived in the first half of the 5th century and dedicated the Aphrodite of Kalamis. At the same time he is prepared to accept this statue as his work, arguing that, as Pausanias saw it, it could not be pre-Persian. But Pausanias actually saw pre-Persian statues on the Acropolis, and could surely not have called Endoios a pupil of Daidalos if his work was post-Persian in date. Two inscriptions of Endoios in Athens point to a date in the last quarter of the 6th century. In any case this statue is clearly pre-Persian in style, and if the traditional date of Endoios be preserved, as seems to be infinitely more reasonable, it may with great probability be ascribed to him in consideration of its style and of its finding-place. For a further discussion of Endoios cf. *Introd.* p. 24 (note).

Lebas-Waddington, *Voy. Arch., Mon. Figs.*, pl. II. 1;



Lebas-Reinach, p. 51; Müller-Schöll, *Arch. Mitt. aus Griech.*, 1843, p. 24, pl. 1; Saulcy, *Rev. Arch.*, 1845, p. 271; Gerhard, *Akad. Abhand.*, pl. xxii. 4; *id.*, *Annali*, 1837, p. 106; Newton, *Transactions of the Roy. Soc.*, 2nd series, v. p. 73; Scharf, *Mus. of Class. Antiq.*, i. p. 190; Lenormant, *Chefs-d'œuvre de l'Art. Ant.*, II, 2<sup>e</sup> sér., iv. p. 77; Lübke, *Gesch. der Plastik*, i. p. 106; Heydemann, *Die Antike Marmorbildn. zu Athen*, 624; Beulé, *La Sculpt. av. Phéid.*, p. 100; O. Jahn, *De Ant. Min. Alt. Sim.*, p. 5, III. l. 2, 3; Sybel, No. 5002; Milchhöfer, *Die Museen Athens*, p. 53; Boetticher, *Die Akropolis*, p. 84, fig. 31; Baumeister, *Denkmäler*, i. p. 339, fig. 355; Collignon, *Archéol. grecque*, p. 129; *id.*, *Histoire*, i. p. 338; Overbeck, i. p. 190, fig. 40; B.-B., No. 145; A. S. Murray, i. p. 197, fig. 35; Lange, *Darstellung des Menschen*, p. 19; Lechat, *Rev. Gr.*, v., 1892, p. 400; *id.*, *Au Mus.*, p. 434; *Sc. Att.*, p. 460; Lepsius, p. 70, No. 21; Jane Harrison, *Ancient Athens*, p. 479 foll.; J. G. Frazer, *Pausanias*, II. p. 330; E. Gardner, pp. 180, 181; Six, *Rev. Arch.*, 1909, i. p. 92; Winter, *A.M.*, 1888, p. 134; Schrader, *Arch. Marm.*, p. 44, fig. 37. Further references for Endoios: Stephani, *Rheinisches Museum*, N. F. 4 (1846), pp. 1—3; H. Brunn, *Gesch. d. Griech. Künstler*, i. pp. 98—101; *id.*, *Zur Chronologie der ältesten Griech. Künstler*, *Münchener Sitzungsberichte*, June, 1871, p. 544; Loeschke, *A.M.*, iv. (1879), p. 305; Klein, *Arch.-Epig. Mitt. aus Oesterreich*, v. (1881), p. 88; *id.*, *Gesch. der Griech. Kunst*, i. p. 82.

## 626. FEMALE FIGURE.

Island marble.

H. 70 m.

Missing—head, left shoulder and arm, right arm, feet from above ankles, drapery fragments on left side, and a large piece of drapery on right side. Put together from three pieces.

Ordinary costume and pose. The himation had a red stripe on the border of its overfall.

The statue is interesting for the fixing of the head, which was made separately and inserted. This is not uncommon, but it was afterwards fastened in two other ways as well. A pin was run right through the neck and tenon of the head



from back to front, and lead was run in from a hole in the right shoulder all round the head mortice.

There is no trace of the hair either behind or on the shoulders. But three small holes by the lead-running hole on the right collar-bone and three more wider apart above the right breast probably served to fasten locks of hair, which were applied separately. Another hole on the break of the drapery on the right-hand side served for some further addition. Doubtless all or some of these additions were due to ancient breakages and repairs. The head would not be fixed originally in that way. The drill is not used for

the undercutting of the himation border.

Partly described in Sybel, No. 5084; Studniczka, *A.M.*, 1887, p. 357, No. 3; Lechat, *Au Mus.*, pp. 198, 236.

## 627. FEMALE FIGURE.



Pentelic marble.

H. .55 m.

Missing—head, arms, surface of sides, and body from below the navel.

Clad in ordinary Ionic costume, but with the overfall of the himation very narrow in the middle.

The pins of the chiton on the left shoulder were inserted, probably in bronze. The fine material of the chiton is shewn by very close wavy lines, and the slack, where it is caught up by the cross-band of the himation, instead of appearing only in the

armpit, starts to hang over the himation from the middle of the chest. The top border of the himation over the cross-belt is also very elaborate, and it is undercut very deeply

with the drill in the centre. The arms were probably both extended from the elbow.

Two holes in front of the neck served to attach a necklace. There are no traces of hair on shoulders or back, and no colour is visible. The figure is very finely worked, and belongs to a developed period of Attic-Ionian art.

Lechat, *Au Mus.*, pp. 197, 198, 213, 380.

### 628. FEMALE FIGURE.



Found W. of Parthenon in 1882.

Parian marble.

H. .29 m.

Missing—head and neck, left arm, surface of back, right arm from mid-biceps, body from waist downwards.

Clad in ordinary Ionic costume without colour. The himation shews regular vertical folds and four equal folds for the cross-band, the chiton

the usual wavy lines. The hair falls in an oblong mass behind, of which the surface is quite gone, and in three wavy locks of several strands on each shoulder.

The right hand holds an object with a flat top, probably a small box, under the right breast, and the left hand was perhaps extended.

? Mylonas, *Ἐφ. Ἀρχ.*, 1883, p. 40, No. 3.

### 629. Statuette of A SCRIBE.

Found in 1865 near site of museum.

Pentelic marble.

H. (to neck) .65 m.

Many fragments have been added by Studniczka.

Missing—head, all right side below the waist except the



back chair leg, left hand, diptych, and piece of right arm above the elbow. The outside of the left upper arm, which was made in a separate piece, is missing. The lower part of the statue is missing from the ankles downwards. The statuette was made originally in several pieces: the junction of two of these may be seen on the chest and stomach.

The attitude and drapery are similar to Nos. 144 and 146 but both are freer. Thus we find the edge of the garment turned back in zigzag folds, with a green stripe for decoration, and folds between the legs of the chair, and the body, instead of being stiff and upright, leans to the right, and pushes the left shoulder forward. The drapery also exists apart from the body and extra folds are visible by the left leg. The writing-case was added separately. Two holes served for dowels to secure it. The chair is also raised from the red ground and shews a moulded outline. The colour scheme is the same, the hands hold the diptych by the outer corners, and the right hand is again pierced for the insertion of a stylus. The body-forms are better and more advanced, and less emphasis is laid on the muscles. The nipple is shewn by a small flat raised circle. The red colour on the neck comes from the hair, of which it is the only trace.

These three statuettes form a separate class of dedications, as No. 629 is clearly a later adaptation of the original type Nos. 144 and 146.

Ross said No. 144 was female and Egyptianizing, but he only knew the lower half. Schöll described the diptych as a small chest. Furtwängler first pointed out their true significance, and compared them with a terra-cotta in the Collection Sabouroff (II. 86). He says the legs of the chair were green. The statue must represent a *γραμματεὺς*, and thus falls in line with other dedications of private individuals, cf. p. 34, and the inscription of Mechanion, *C.I.A.* I. 399. Heberdey, on the other hand, thinks that the object on the lap is not a diptych but a small chest, and that therefore the figure is not a *γραμματεὺς* at all. He maintains that a



stylus would not be held in the manner shewn. But we have here to deal with the capacities of a primitive artist, and the thin object on the lap of No. 146 could hardly be a chest.

These are the only sculptures on the Acropolis in which Egyptian influence can be directly traced. This influence is shewn partly in the rigid attitude so characteristic of Egyptian figures, and partly in the garment. This garment is neither pure Greek nor pure Egyptian. Its nearest analogues are perhaps the figure in the frontispiece to Flinders Petrie, *Tanis*, pt. I, 1883-4, which is however Ptolemaic, and the seated figure in a relief (von Bissing-Bruckmann, *Denkmäler Aegypt. Sculptur*, Lief. 10, No. 101). Herr von Bissing definitely styles this garment as un-Egyptian, and probably an adaptation of Greek dress. He suggests influence from Naukratis, and it is probably there that we should seek the origin of this type of statue. Doubtless traders from Naukratis brought the original to Athens.

Excluding No. 629 as a later adaptation, the type of Nos. 144 and 146 can only have originated in the manner suggested. The material shews their Attic origin, and this Attic imitation of a foreign type is paralleled by No. 678. These two must belong to the period of earliest foreign influence, while No. 629 belongs to the Attic-Ionic epoch.

Furtwängler, *A.M.*, VI, 1881, p. 179; Lepsius, p. 74, Nos. 68-70; Lechat, *Sc. Att.*, p. 267; Studniczka, *A.M.*, 1886, p. 358; Pavlovski, p. 97, fig. 22; Perrot, VIII, pp. 630-2, figs. 322, 323; Overbeck, p. 187; Collignon, I, p. 357.

### 630. SPHINX.

Body found March 30th, 1883, near N.W. corner of museum.

Head found April 10th, 1883, in the same locality.

Wings found winter 1882-3, E. of Parthenon, together with No. 632.

Island marble.

H. 73 m.

Missing—legs except top of right fore leg, upper left side of head and ear, part of left wing and left side of body.



Damaged—right eye, nose, left cheek, chin.

Put together from the following fragments—head, hair on left shoulder, left shoulder and chest, left side of hind quarters, body and right side, wings.

The sphinx is shewn seated and raised on the fore paws. It has a lion's body, a woman's head, and bird's wings erect on the back and curling upwards in archaic style. The head is erect and faces the front, the tail is twisted underneath the body.

The hair falls in thick locks with cross divisions so as to form square buckles, and there is no fringe. Four locks fall on each shoulder, the rest on the shoulders and ridge of the wings, confined by a band from ear to ear behind. Red paint is visible on the edge of this band, which probably is the remains of the hair colouring. The face is long and thin, the head egg-shaped. The forehead is flat, the chin and cheek-bones prominent. The eyes are aslant and pointed, the upper lid more arched than the lower. A simple groove separates lids and brows. The acutely curved mouth ends in dimples. The ears are flat and large. The body is smooth and flat, without muscles, though the ribs are shewn by parallel grooves. On the chest are traces of a scale pattern in red to imitate feathers, and red stripes with a red lozenge pattern appear on the wings.

In general treatment the figure seems more archaic than No. 632, but the shape of the body seems rather superior. Of considerable antiquity, it is compared by Winter with the *Moschophoros* and the head No. 617. Lechat, on the other hand, notices the distinction from the *Moschophoros* in the treatment of the eyes, and compares the head with one in the British Museum (*Brit. Mus. Cat. of Greek Sculpt.* (1892), 150; *Ancient Marbles* (1812), ix., pl. 40, fig. 4, p. 183; Pavlovski, p. 21, fig. 2; Lechat, *Au Mus.*, p. 384, fig. 41).

Lechat is certainly more correct, as the figure is undoubtedly of Ionic type, and is probably a direct importation.

Mylonas, *Εφ. Ἀρχ.*, 1883, p. 43, No. 24; Polites, *ib.*, p. 238, pl. xii. b; Winter, *A.M.*, 1888, pp. 121, 2; Pavlovski, p. 270, fig. 296; Lepsius, p. 71, No. 43; Lechat, *Au Mus.*, p. 384, fig. 42; *id.*, *Sc. Att.*, p. 202; Lermann, pp. 35, 111.

**631. SCULPTURES FROM THE MARBLE PEDIMENTS OF THE OLD TEMPLE OF ATHENA.**

**A. ATHENA ATTACKING A GIANT.**



Head of Athena found in digging the foundations of the museum in 1863.

Left shoulder and aegis with fragments of the giant E. of the Parthenon in 1882.

A few fragments E. of Erechtheum and E. of Parthenon in 1887.

Giant's right shoulder and leg S.E. of Parthenon in 1888. Rearranged by Schrader in 1897.

Island marble.

H. 2 m. Plinth 1.61 m. × .90 m. × .08 m.

Missing—right shoulder, arm, and nearly all breast of Athena, left arm between shoulder and hand, and considerable

portions of the legs. Of the giant the head, right hand, and lower left arm with shield are gone. Both figures are considerably patched with plaster.

Athena is shewn upright, striding to the left with left leg advanced and bent sharply at the knee. The heel of her right foot is raised from the ground. Her left arm is extended beneath the aegis, and the hand holds a tubular object variously interpreted as the shaft of the crest of the giant's helmet (Schrader), or a snake from the fringe of the aegis (Furtwängler). From the right shoulder we can see that this arm was raised in the act of thrusting a spear at the prostrate foe. The head is pushed forward looking downwards at the giant, who lies extended on the ground to the left of the deity (the spectator's right). He has been successfully restored from a number of fragments, and supports his reclining form on the shield which he wears on his left arm. His head and body are turned from the goddess, and his failing right arm holds a sword obliquely across his body. A rough projection shews where the sword was attached. The hole on the right breast was probably for the insertion of the nipple. His legs are stretched out along the front of the plinth, the right knee being raised the higher.

The giant is nude, with long hair coloured dark blue or green falling on his back. His body is clumsily turned so that the muscles of the stomach are treated quite incorrectly. The goddess wears Ionic chiton and himation in the same way as the *Korai*, with the himation fastened on the right shoulder only, and above both garments the aegis, which is stretched out on the left arm. On her head she wears a helmet with a hole on the top for the insertion of the crest. Round it is a band with holes for the addition of bronze ornaments. Under the helmet her hair falls in a flat mass on her back, and in four wavy locks on each shoulder in front, appearing on the forehead as a fringe of zigzag waves. She is barefooted, and wears circular earrings pierced in the centre for an additional ornament. Her hair shews traces of red, the aegis of a blue or green scale pattern, and the helmet of a blue or green patterned border. The garments shew no visible colour.



The head is round with square face and heavy chin. The eyes are very slightly aslant and oval, but with the upper lid perceptibly more arched; the mouth is bow-shaped, and the lips terminated by vertical cuts; chin and cheek-bones are prominent.

Thus the features shew little trace of Ionian influence (cf. p. 21), and are closely parallel with the truly Attic type of head. A remarkably close resemblance can be traced to the beautifully preserved head of Boreas or Theseus in the museum at Eretria (Furtwängler, *Aegina*, p. 323, figs. 259—261).

At the back the work is flat and smooth, with shallow incisions to carry round the folds. Both figures are completely worked at the back. A circular hole by Athena's right foot may have served for slinging a rope to raise the statue.

Schrader has found traces of a similar hole in a fragment of the left foot.

The relative positions of the two figures were at first fixed by Studniczka from a consideration of red and blue paint-marks on the thigh of the giant, which he interpreted as droppings from the coloured hair and aegis of Athena. This would entail moving the giant further from the goddess, but Schrader, in his restoration, rejected this evidence and brought the figures closer together, supposing that Athena held the giant's helmet in her left hand. Furtwängler, on the other hand, by the analogy of a vase, suggested that what Athena held was a snake from the fringe of her own aegis, and consequently that there was nothing to prevent the giant being moved further away to suit the paint-marks. But Schrader still maintains his original view. Traces of paint still appear on the lower leg of the left-hand giant, which must come from the *simá* and not from Athena's aegis. Also on the top of Athena's hand there is a working away of the surface which he explains by the fact that the under part of the crest of the helmet rested upon it. The composition of the pediment, however, certainly favours Furtwängler's view, which is now adopted by Heberdey.

The small relief, No. 120, also supports the position holding the aegis.

## B. PROSTRATE GIANT FROM right corner of pediment.



Found mostly in 1882, E. of Parthenon and put together by Schrader.

Island marble.

Length 2.22 m. H. (with plinth) .89.

Missing—face and greater part of front of body, part of right leg, right knee, and right shin.

A fragment of plinth with a gigantic right hand has recently been found by Schrader, which probably belongs to this figure. The hand is open and rests on the ground.

The figure is considerably restored with plaster.

The giant is extended *ventre à terre* with left leg stretched out, and right leg bent under the body. He supports himself on the ground with his right arm, and with his left holds up a shield over his head to protect himself from attack. The face looks upwards in profile; the body is twisted so as to face the spectator. The giant is nude, with short hair worn in thick locks under a band going round the head, and is unbearded. The front of the figure is much damaged, but was originally worked to a very fine surface, while the top and back still shew the marks of the toothed chisel. There are dubious traces of dark blue on the hair.

## C. PROSTRATE GIANT FROM left corner of pediment.

Found mostly in 1882 E. of the Parthenon.

Island marble.

H. 1.05 m. L. 1.99 m.

Missing—forehead and most of face, with the whole of the front of the body and both feet, since the left is wrongly restored. Also the top of the shoulders behind, and the left buttock.



As set up in the museum the giant presents his back to the spectator. He has the right leg stretched out backwards, and the left bent double resting on the knee. His left arm rests on the ground, and his right, probably holding a sword, is extended to guard his head. Thus his attitude is practically symmetrical with the giant on the other corner.

His head was at first thought to be female because of the hair, which is arranged in spiral curls on the forehead and hangs low on the back and shoulders in zigzag locks. Traces of dark blue colour are visible on it. There is no doubt however that it fits the torso owing to the large socket cut in the torso for the insertion of the head and shoulders, and for fastening to the cornice above.

The surviving forehead and eyes shew similar treatment to Athena's. This giant also is nude and exhibits a treatment parallel with that of the other two. We see fine finish in front, and modelling carried all the way round. The knowledge of anatomy is very superficial, and the limbs are fleshy and clumsy. The feet are best understood, and shew the Attic convention of the big toe longest.

Other surviving fragments of the pediment are:

**D. 4097 and 4098.** A PAIR OF FEET smaller in scale than Athena's, facing the right corner of the pediment and with the left foot raised at the heel. The absence of drapery about the ankles proves them to be male. They are long and sinewy, and very finely worked. (Cut on following page.)

Length of feet—Athena '31 m. Giant '34 m. (average).  
D. '28 m.—'29 m.

**E. 4100.** A LEFT FOOT raised at the heel facing the



left corner of the pediment, of the same scale and also male.

**F. 3074.** A LEFT FOOT slightly larger in scale than Athena's, facing the left corner and also raised at the heel.

Besides these feet there is yet another left foot facing the left corner in the left foot of C. This cannot belong to him because it is polished on the left side and rough on the right. It might belong to B instead of his left foot, but in any case we are left with an additional left foot.

Thus we have evidence for at least four more figures in the pediment.

Schrader's first arrangement of the composition consisted of a central group of Athena and her giant, then a pair of fighting gods and giants on each side, and a wounded giant without antagonist in each corner. Furtwängler pointed out that the giants are clearly defending themselves, and held that Athena and her giant should be separated to a greater distance. Room could not be found for two more gods, and so he abolished the two supposed giants of Schrader and left a pediment of six figures only, Athena and her giant in the centre, and a god with a prostrate giant on each side.

This scheme however leaves the pediment too empty and fails to account for two left feet, one equal to a giant's and one rather larger than Athena's.

Heberdey now proposes a new restoration, according to which Zeus (with the left foot slightly larger than Athena's) fights against a recumbent giant (with the gigantic left foot) on the left of Athena and her giant. He removes Athena from the centre of the pediment, leaving the actual centre empty, but with Athena and Zeus on either side of the central point, with their back legs and the axes of their bodies crossing one another. Thus their lines balance in a similar way to the Athena and Poseidon of the W. pediment of the Parthenon. He argues as follows: Athena is



only 2 m. high, or with crest restored about 2.25 m., while the centre of the pediment is from 2.45 m. to 2.60 m. high. Also the front line of her legs and drapery form a triangle in section with the apex facing the spectator. The space on one side of the apex he fills with the feet of Athena's giant, and considers the space on the other side most suitably filled by the drawn-back left foot of Zeus, who strides forward in an attitude symmetrical with Athena's. On either side of the central group of four figures is a god despatching a wounded foe.

This scheme accounts for all the fragments and for the dimensions of the pediment, and gives a better composition as a whole. The position of Zeus' prostrate opponent with a left foot facing to the left is still however rather difficult to imagine. Against this view Schrader urges that such a division into two halves is unparalleled in an ancient pediment of this date. He attributes the gigantic left foot to one of the supplementary gods.

In general the style of the pediment exhibits deficiency in anatomical skill but great delicacy of surface-finish. The sculptor is not yet capable of dealing adequately with a body which is twisted out of its normal position. His flesh too is heavy and not muscular. But there is a very perceptible advance upon the limbs of the *poros* Heracles of No. 35, and the feet and knees in particular have attained a very adequate expression.

It is easy however to see that the Ionian importations, which intervened between Nos. 35 and 36 and this pediment, taught the Attic sculptors a great deal more in regard to surface-treatment and beauty of detail than they did in regard to the nude male form. We have seen (p. 26) that the anatomy of the male form at Athens is not properly understood until the period of Peloponnesian influence.

In composition, in technique, and in execution the group is one of the masterpieces of archaic sculpture.

Head of Athena—Brunn, *Decharme*, and Pervanoglu, *Bull. dell' Inst.*, 1864, p. 85; Martinelli, 54; *Arch. Anz.*, xxii. 1864, p. 234\*; Kohler, *Arch. Anz.*, xxiv. 1866, p. 169\*; Sybel, No. 5004; Lucy Mitchell, *History of Greek Sculpture*,

p. 214; Baumeister, *Denkmäler*, i. p. 338; Friederichs-Wolters, No. 106; Philios, *Εφ. Ἀρχ.*, 1883, p. 93, pl. iv.

Rest of group—Mylonas, *Εφ. Ἀρχ.*, 1883, p. 41, No. 9; Studniczka, *A.M.*, xi. 1886, pp. 185—199; Petersen, *A.M.*, 1887, pp. 145, 387; Wolters, *A.M.*, 1888, pp. 108, 225; Lechat, *B.C.H.*, 1888, pp. 436, 437; Overbeck<sup>4</sup>, i. p. 193, fig. 42; Collignon, i. p. 375, fig. 193; E. Gardner, p. 163; Perrot, viii. p. 552, figs. 279—281; B.-B., Nos. 471 and 472; Lechat, *Sc. Att.*, p. 303 foll.; Schrader, *A.M.*, xxii. 1897, pp. 59—112, pls. iii., iv., v.; *id.*, *Μνημεῖα*, p. 60, pls. xiv., xiv A, xiv B; *id.*, *Porosarch.* (Wiegand), p. 126, pls. xvi., xvii.; Klein, p. 249; Furtwängler, *Munch. Sitzber.*, 1905, p. 465.

### 632. SPHINX.



Found during winter 1882-3, E. of Parthenon.

Island marble.

H. .55 m.

Missing—fore legs, body from waist downwards.

Damaged—nose.

All in one piece.

The pose and type of the sphinx are similar to No. 630, except that the head is turned over the right shoulder instead of facing full

front. The turn of the neck however produces no effect on the position of the chest, and no muscles are indicated.

The hair is confined by a plain band round the head, above which are smooth horizontal waves. On the top of the head is a raised pattern with a deep hole in it. This probably held the curving ornament sometimes worn by sphinxes in vase-paintings (cf. *B.C.H.*, 1895, p. 74, fig. 2;

'*Ἐφ. Ἀρχ.*, 1894, pp. 225, 236), and on coins (*B. M. Cat.*, Cyprus, Idalium; Babelon, *Traité*, pl. xxviii. 24), which may be the remains of the Egyptian royal head-dress. It is noteworthy that this ornament occurs predominantly in Ionian or oriental representations of sphinxes.

Polites suggests that the sphinx is wearing a close-fitting cap, of which the band is the lower edge. Probably, however, a cap would be represented as quite flat, like that of the *Moschophoros*. On the forehead the hair is waved horizontally, and falls behind the ears in masses of ten and six locks, on left and right shoulder respectively. From the front only six are visible on each side. The rest of the hair falls in a horizontally-ridged mass behind with spiky ends. The individual locks on the shoulders do not get thinner towards the top, as the whole mass gets thinner, but diminish in number, appearing to vanish into the neck.

The face is rather more developed in type than No. 630. It is neither so long nor so flat. The eyes are nearly straight, and there is an incised line between lids and brows. The chin and cheeks are better modelled. The body however is equally primitive. There are remains of red on the hair, red painted earrings, a red necklace, and red traces of a feather-pattern on the chest and wings both back and front. The edges of the wings are chipped at intervals to give a rougher and more naturalistic edge. The groove between them is painted dark blue with white stripes. Formerly three lines could be distinguished separating the wing from the body in front, and the three separate rows of feathers could be more clearly observed.

The sphinx, though perhaps a little later than No. 630 in date, seems from the character of the features to be clearly earlier than the two sphinxes from Spata and Piraeus in the National Museum.

Mylonas, '*Ἐφ. Ἀρχ.*', 1883, p. 43, No. 23 (illustrated); Polites, *ib.*, p. 238, pl. xii. a; Petersen, *A.M.*, 1886, p. 376; Winter, *A.M.*, 1888, pp. 121, 2; Pavlovski, p. 270, fig. 96; Lepsius, p. 72, No. 44; Lechat, *Sc. Att.*, p. 203, fig. 14; Lermann, pp. 35, 111; Klein, p. 246.



## 633. MALE FIGURE.



Torso found N. of Acropolis near Erechtheum in 1886.

Head found before 1881 (Sybel, No. 5077), and transferred by Schrader from No. 692.

Island marble.

H. 1.21 m.

Missing — right hand, feet and ankles, left hand, neck, and back of head, right knee and large piece each side of it.

Damaged — whole of features, and drapery generally. Put together from six pieces: head fragment, back from right shoulder to middle of left shoulder, body to knees, lower legs, two pieces of drapery hanging from left hand.

Inserted—lower right arm (*in situ*), missing left hand.

The pose is upright, with left leg advanced, left hand holding gathered drapery to side, and right hand extended with offering. The pose thus corresponds exactly with the usual pose for the *Korai*.

The costume consists of Ionic chiton and himation. The chiton resembles that worn by the *Korai*. It appears on right chest and arm, and is sewn down the arm. It also appears below the himation above the feet. It has vertical incisions for the folds, not crinkly like the *Korai*. It was originally red, and had a blue border with red squares round neck and down right arm. The himation is not fastened like that of the *Korai*, but thrown over the left shoulder from behind, brought round the body, and thrown over the same shoulder from the front. It shows a green stripe border on the upper and lower edges. The drill seems to be used for some of the hanging folds.

The hair is combed forward from the crown, and falls on



the forehead in three superimposed rows of buckles. It was short behind, and probably twisted round a ring like the plaster restoration. Faint yellow ochre colour is visible. There is a hole above the top of the fringe, probably for a *meniskos*.

The head is egg-shaped and of Ionic type. It was at first placed on the torso No. 692, where it was quite unsuitable. Schrader's restoration, though there is no actually joining surface, is perfectly satisfactory.

The eyes are straight with large tear-ducts, in which traces of red are visible. The mouth is also straight, the face oval and the cheek-bones prominent. When whole, the face probably resembled No. 685.

The muscles of the neck are shown and the torso muscles appear under the chiton. The sex is also evident. The muscles of the calf are prominent, but the right forearm is small and weakly.

Although the effeminate costume has been taken as a sign of Ionian origin, the face appears to be of a modified type, with Ionian head and mouth but some Attic features. The muscles of the torso are treated with more than Ionic carefulness. The statue therefore probably belongs to the later part of Period II.

B.-B., No. 551; Lepsius, p. 70, No. 19; Collignon, p. 259, fig. 127; Pavlovski, p. 100, fig. 24; Lechat, *Sc. Att.*, pp. 267, 8; Perrot, *viii.* p. 631, fig. 321; Joergensen, p. 181, note 1; Lermann, p. 67, fig. 29, pl. *viii.*; Schrader, *Arch. Marm.*, p. 55, figs. 46 and 47.

#### 634. HEAD (? ATHENA).

This and the following heads were mostly found in 1887, N.W. of the Erechtheum, cf. Petersen, *A.M.*, 1887, p. 145.

Island marble.

H. 0.75 m.

Broken across right cheek and eyebrow, left eye and cheek. Nose damaged. Flat at the back with a dowel hole for fixing. There is also a flat horizontal surface cut into the back with another hole. Probably these served for the attachment of a helmet, and we may have here an Athena head. The mouth and eyes are straight, the latter with



red pupils. The chin is heavy and the profile distinctly Pheidian in type. Surface and modelling are good but hard. The work probably belongs to the latter half of the 5th century.

Sybel, No. 5058.

Schrader suggests that the head may be male and earlier than 480, because of its good surface. He compares it with a head in Strassburg (Michaelis, *Festgabe zur Philologen-Versammlung in Strassburg*, 1901, p. 10, figs. 3 and 4), but in both cases Pheidian influence seems clear. The sex is doubtful.

### 635. HEAD OF ATHENA.



Found before 1881.

Parian marble.

H. .095 m.

Missing—top of helmet.

The goddess wears a helmet with two side flaps. Underneath it the hair appears in thick buckles. Only the front is worked with care, but the marble is very finely polished. The type is Pheidian, with thick pointed lips, the nose making a straight line with the forehead, wide open eyes with heavy lids, long oval face and deep head. A horizontal fold

appears on the neck. No colour. Clearly a copy of one of the Pheidian Athenas, and nearly contemporary in date.

Sybel, No. 5057; Furtwängler, *A.M.*, 1881, p. 187, pl. vii<sup>a</sup>.

**636. FEMALE HEAD.**

Parian marble.

H. .085 m.

Point of chin, nose, and right side of neck broken.

The hair is combed in horizontal waves all over the head, and falls in a horizontally divided mass on the back. The fringe is waved, and three zig-zag locks fall on each shoulder. It is coloured red.

The eyes are raised and protruding, the cheek bones high, and the smile acute. Ordinary work of Ionic type.

**637. Part of FEMALE HEAD.**

Pentelic marble.

H. .07 m.

Missing—all back from crown, ears and lower part from nose downwards.

A flat band with a green pattern runs round the head. Above this the hair is flat but parted. On the forehead it forms a scalloped fringe like Nos. 622 and 617. A slight incision marks the eyebrows.

The eyes are of triangular shape with pointed corners. The nose is thick with nostrils hardly indicated.

In general the resemblance to No. 622 is very marked, and we are justified with Schrader in connecting the two in a group of *Hermes* and the *Charites*.

This group is among the earliest remains of purely Attic sculpture on the Acropolis. Cf. p. 16.

**638. TORSO OF HERAKLES.**

Island marble.

H. .102 m.

Missing—head and arms, body from waist.

The red hair falls in a pointed mass behind with wavy incisions. The figure wears a lion's skin with paws tied in front on the chest and tail visible behind. Beneath it he wears a red chiton with wavy folds. Ordinary archaic work, evidently representing Herakles.

**639. FEMALE HEAD.**

Island marble.

H. .095 m.

Missing—end of nose.

Hair in four zigzag waves round forehead, and three similar ringlets on each shoulder. Above the high *stephane* the hair is flat, and at the back it falls in a mass of ten double zigzag locks. Traces of yellow colour are preserved.

The ears are high with round earrings, the eyes raised and flat in the same way as No. 616, the mouth with moderate smile,

chin and cheek-bones moderately prominent. The head is very high behind, the face long and oval. These are Ionic characteristics, but the head is probably due to an Attic artist following more closely than usual the foreign mode. So small an offering must clearly be of native origin.

**640. FEMALE HEAD.**

Island marble.

H. .12 m.

Missing—added ringlets.





The hair falls on the forehead in a wavy fringe with spiral ends. Zigzag locks are combed over this fringe from the crown, and after covering the temples are tucked in behind the ears. The back hair falls over the *stephane* in a square mass of fourteen double zigzag locks. The *stephane* has a red and green pattern. The shoulder-ringlets were added separately in three holes behind each ear with bronze pins, two of which remain *in situ*.

Round head with long face and neck, prominent chin and cheek-bones, raised eyes of the type of No. 616, and oblique mouth ending in vertical cuts. The ears are carefully carved without earrings.

The head belongs to the general group of Attic-Ionic heads, e.g. 616, 639, 648, etc., but shews a good deal more Attic character than No. 639 in the shape of the head, the mouth, and the ears.

*Gaz. des Beaux Arts*, 1892, II. p. 113; Pavlovski, p. 197, fig. 60; Lechat, *Au Mus.*, p. 236, fig. 240; *Sc. Att.*, p. 228; Perrot, VIII., fig. 296.

#### 641. FEMALE HEAD.

Pentelie marble.

H. .072 m.

Damaged—nose and right side of neck.

The hair is in four zigzag waves over the forehead, covered on the temples by similar locks combed down from the crown. The back hair falls over the *stephane* behind, and is confined by a band from ear to ear like Nos. 648, 678 and 679. It falls in long zigzag locks on the back and shoulders, three locks appearing in front of each shoulder. It is coloured red, and there are traces of green on the *stephane*.

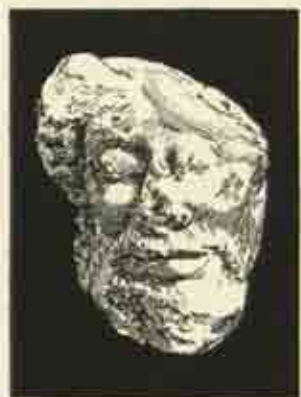
The head is rather raised at the back in Ionic style, but the face and features are markedly Attic. The oval level



eyes have dark pupils and finely carved lids; the ears are carefully moulded with circular earrings; the mouth shews a simple curve with a slight downward turn at the corners. The work is very fine, and the resemblance to No. 684 very remarkable. It is clear from this resemblance, especially in the lip-corners, that the head belongs to the latest phase of Attic-Ionic workmanship in Period III. Cf. *Introd.* p. 27.

Schrader, *Arch. Marm.*, p. 37 (Heliogravure on p. 1).

#### 642. MALE HEAD.



Parian marble.

H. 10 m.

Missing—top of head, left temple with part of eye, fragments of nose and beard.

The hair is arranged in a heavy double fringe of spirals in front and a flat horizontally ridged mass behind. A flat band runs round the head, and the hair above it is in flat ridges. Beard and moustache are shewn by zigzag incisions. The eyes protrude and are only roughly modelled, the nose is thick,

and the mouth ends with a slight upward curl under the moustache. Chin and cheek-bones are prominent, and the head is narrow in comparison with its height and depth. It neither shews distinctively Attic features nor Peloponnesian influence, and must belong to the Attic-Ionic period.

Lechat, *Sc. Att.*, p. 274.

## 643. FEMALE HEAD.



Pentelie marble.

H. 13 in.

Missing—back and top of head, end of nose, and neck.

The top and back were evidently broken in antiquity and worked over for the addition of a restored piece. Part of this restoration has been fortunately found by Schrader (No. 307) in a different material—Parian marble. It joins directly on to the side-masses of hair in front of the ears, but it is studded with holes in front under the high *stephane* for the separate

attachment of the locks of the fringe. Above these holes are six others at regular intervals for the attachment of bronze ornaments. Behind these is a hole for the *meniskos*.

The fringe is in flat scalloped waves with zigzag locks over the temples. The back is broken even in the added piece. Traces of red colour are visible.

The face is oval with prominent dimpled chin and cheek-bones, very narrow oval eyes largely covered by the lids, and a curved mouth of which the corners are worked off imperceptibly into the cheeks. Brows and eyelids are distinguished by black lines with an incised line between them at the top of the eye.

The work is very good and the resemblance to No. 672 so marked that it can hardly be by a different artist. The fringe, the eyes, the shape of the cheek-bones, and the mouth are all practically identical. The style, too, is curious, since nearly every feature is markedly Ionic, but yet the material is Pentelie marble.

It would seem that we have here either a case of a foreign sculptor working in local material, or a more faithful copying of an Ionian type than in any other example known to us.

*Μνημεία*, xxxi. 1 (above); Lepsius, p. 73, No. 56, fig. 6; Pavlovski, p. 211, fig. 69.

## 644. MALE HEAD.



Parian marble.

H. 115 m.

Damaged—forehead, left side, nose, lips, and chin.

The hair is left quite smooth, and was once distinguished by paint. A flat *taenia* runs round the head, and is tied in a knot behind. A hole above the forehead served to attach either an ornament on the *taenia* or possibly a knot of hair. Below it the *taenia* makes an angle instead of running straight round.

The eyes are low in the head, narrow and oval, with thick lids;

the nose is thin; the mouth small and straight turning down a little at the corners. The chin is light, the head very deep and flat above. This is clearly a type of head utterly different from either the Attic or Ionic. Flat, instead of being round or egg-shaped, with small features and light chin, and flat cheeks instead of the usual prominent chin and cheek-bones, it shews a different scheme of proportions, the three divisions of forehead, nose, and chin being approximately equal. The half-shut eye with its heavy lids and lines between lids and brows is very distinctive. Obviously the type is foreign, and its close resemblance to the later work of Polykleitos both in appearance and in measurements renders it certain that that type is Argive. Attic sculptors in the early fifth century were beginning to turn to Argos for inspiration, as we know not only from dubious stories of Pheidias' apprenticeship to Ageladas, but from the clear evidence of such figures as the so-called Theseus of the Parthenon, and here without doubt we see an imported Argive model. There is further a close resemblance to No. 699, a head which is nearly connected with Pheidias, and which demonstrates clearly the Argive tendencies of his school.

Winter connected this head with the equestrian fragment



No. 697, and composed a group analogous to scenes from the W. frieze of the Parthenon. But the suggestion rests on conjecture only. Cf. Introduction, p. 25.

*Μνημεία*, pl. xxxi. 4 (below); Winter, *Jb.*, 1893, p. 146; Lechat, *Sc. Att.*, p. 479, fig. 42.

**645. FEMALE HEAD.**



Parian marble.

H. 14 m.

Damaged—cheek-bones, end of nose, upper lip, and chin.

The hair is arranged in wide horizontal waves over the head above the curved *stephane*, and in a horizontally divided square mass behind. Three zigzag locks fall on each shoulder, and the fringe consists of two superimposed rows of wedge-shaped locks falling flat on the forehead with horizontal incisions. The hair is red, the *stephane* green, and no other colour is

preserved.

The head is round with long oval face. The ears are high with round earrings. The heavy protruding eyes and slightly curved mouth are Attic characteristics, but the work is not carefully executed.

**646. HEAD OF ATHENA.**



Pentelic marble.

H. 12 m.

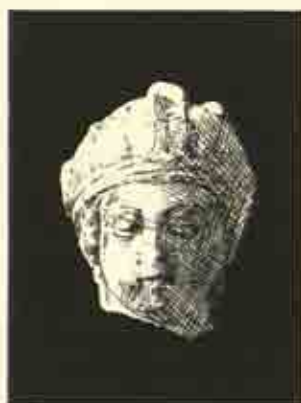
Damaged—all the face except top of forehead.

The head is cut flat below for attachment to a torso.

The goddess wears a green helmet fitting closely to head and neck. There were probably four red zigzag locks on each shoulder. A fringe also appears

under the helmet, which has a hole above and a rough ridge shewing where the crest was attached. The lips were red, the cheek-bones prominent. The head is heavy and round, and of Attic type.

#### 647. HEAD OF ATHENA.



Pentelic marble.

H. .06 m.

Damaged—crests of helmet, nose, chin, and eyelids. The neck is broken off close under the chin on the right side.

The goddess wears an elaborate helmet with double raised rim, side flaps, and three crests in the form of animals. Rough buckles of red hair appear in front of the ears, which are set low on the head. The eyes have traces of red pupils and heavy lids; the mouth is curved down at the corners. Chin and

general aspect of the face are heavy. The work is clumsy, the helmet not being straight, nor the eyes symmetrical. The surface is polished very smoothly. A late, probably Roman, copy of the Parthenos in miniature.

#### 648. FEMALE HEAD.

Parian marble.

H. .12 m.

Surface much damaged.

The hair is plain above the curving *stephane*, and falls over it at the back in a square horizontally divided mass with a confining band between the ears. In front it forms a waved fringe with zigzag masses coming down to cover the temples. Hair, lips, and pupils of eyes are all red.

The eyes are treated in the same way as those of No. 616, and the lips are similarly terminated by sharp cuts. The



ears are adorned with circular earrings, concave in shape with a central boss. Lechat has rightly pointed out the resemblances of the two heads. At the same time No. 648 is clearly the earlier both from the fashion of the hair and the more bony and awkward structure of the face. The shape of the head too is more Ionian in type.

Lechat, *Au Mus.*, p. 308, fig. 28; *Sc. Att.*, p. 227.

#### 649. FEMALE HEAD.



Parian marble.

H. 14 m.

Nose and chin damaged.

The hair is in a zigzag fringe below, and in flat horizontal waves above the *stephane*. Behind falls a mass of zigzag locks, and three ringlets on each shoulder. It is coloured red, and the *stephane* has a green meander pattern.

The eyes are treated like those of No. 616, the mouth is slightly curved; and the face is oval. Flat round earrings decorate the ears. The head

is a type similar to Nos. 648 and 616, but of less careful execution.

**650. FEMALE HEAD.**

Island marble.

H. .116 m.

Damaged—nose, mouth, eyes, and left cheek.

The hair is left rough above the curving *stephane*, which is decorated with a green stripe. It falls in a semicircular horizontally waved mass behind, and in three zigzag locks on each shoulder. Traces of red are visible.

The face is heavy with massive chin and small slightly curved mouth. The round earrings are green with a red

pattern. The head belongs to the same type as the last two and as No. 616, and is a work of the ordinary Attic-Ionic school.

**651. FEMALE HEAD.**

Found W. of Parthenon in 1882.

Parian marble.

H. .16 m.

Damaged—left side, forehead, nose, and chin. Cut for insertion into a torso with a tenon below.

The hair is in a deeply arched wavy fringe on the forehead, and in horizontal rolls above the *stephane*. It falls in a parted mass on the back with horizontal waves, and in three zigzag locks on each shoulder. It is coloured red, with a green-patterned *stephane*.

The colour of the left eye is well preserved, and consists of the normal black dot in a red ring with a black outline, and black lines for the eyebrows and lashes.



The face is long and pointed, with prominent chin and cheek-bones. The mouth is a finely cut bow in shape, and is terminated by deep cuts. The neck is long, and the gaze directed downwards. The earrings are round and hollowed, with traces of a green pattern.

The head belongs to the normal Attic-Ionic type.

Mylonas, 'Εφ. 'Αρχ., 1883, p. 42, No. 11.

## 652. FEMALE HEAD.



Parian marble.

H. .12 m.

Face much damaged.

The hair is combed straight back from the *stephane* and falls over the back in zigzag locks. Three similar locks on each shoulder. The fringe consists of similar short locks with traces of coils over them at the temples.

The *stephane* is decorated with a green meander, and the ears have circular hollowed earrings.

The eyes are narrow and very much pointed, with finely carved lids. Chin and cheek-bones are prominent, and the smile is acute. Good early work of pronounced Ionian type.

## 653. MALE HEAD.

Island marble.

H. .13 m.

Surface much damaged by fire.

The hair is in smooth horizontal waves above the ring which runs round the head. In front a short fringe of 21 straight spiral locks hangs on the forehead, while 14 larger similar locks hang on the neck behind. There is a hole on the top of the head for a *meniskos*.



The eyes protrude considerably, the mouth is straight, and the lips terminate in long vertical grooves, which make the chin narrow, and give a melancholy expression to the face. The ears are large and flat. The round heavy head shews no Ionian influence and is thoroughly Attic.

Deonna, *Les "Apollons archaïques,"* No. 16, p. 41.

#### 654. FEMALE HEAD.



Found near the Erechtheum before 1829.

Parian marble.

H. 14 m.

Missing—back of head and left part of *polos* crown.

The cheeks and chin are damaged.

The hair has a fringe of flat waves in front, parted in the middle, and shewing traces of red. The object on the head is too massive for the *stephane*, and is a form of crown. For this diadem, cf. No. 696. It is

perhaps a sign of divinity and is sometimes attributed to Aphrodite.

There are no earrings, but in front of each ear is a curious lump. The eyes are oval, pointed, and sloping; the smile is acute; the nose thin; the chin pointed, with the jawbone outlined by a groove.

The expressionless and conventional type is typically Ionian, and we have here an undoubtedly early example of imported Chiot art.

Milchhöfer, *A.M.*, iv., 1879, p. 71, pl. vi., No. 1; *Μνημεία*, xxxi. 4 (above); Sybel, No. 5135; Hofmann, *Untersuchungen über die Darstellung des Haares*, ii. 16; Lepsius, p. 70, No. 26; Lechat, *Au Mus.*, p. 209; *Sc. Att.*, p. 200, fig. 13.

#### 655. Small SEATED FIGURE.

Found N.E. of Acropolis in 1887.

Pentelic marble.

H. .285 m.



Missing—head, lap, most of surface of right leg, lower right arm, right shoulder, fingers of left hand, front of feet.

The statuette is blackened by fire, and the surface has never received a final polish.

The figure is carved out of a square block of marble, of which the sides and back are left plain. The legs and arms of the throne are not distinguished. There is no footstool.

The figure is female, and clad in Ionic chiton and himation, which are both left quite smooth. The left hand rests on the thigh palm upwards and open. Probably both hands supported some long rectangular object on the lap. The *παρυφή* is shewn by a flat double fold between the legs. The himation is worn like a shawl and falls symmetrically on the legs. Apparently sandals are worn. No colour is preserved.

The appearance of the statuette is very archaic and rude, like the earliest Branchidai figures. This however may be due more to the small scale and inferior workmanship than to great antiquity. A cheap votive offering of the Attic-Ionic period.

Petersen, *A.M.*, 1887, p. 145.

**656. FEMALE TORSO.**

Parian marble.

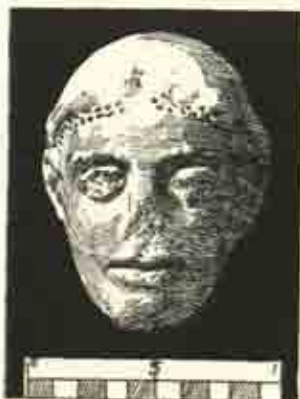
H. 105 m.

Missing—head, except lower jaw on left side, left arm from elbow, part of right lower arm, front of object held in right hand, all body below waist.

The red hair falls in a flat square mass behind.

The figure wears an Attic peplos with overfall fastened down both arms. This is shewn quite flat with traces of green colour. The figure holds a red tablet-shaped object against the right breast. The modelling of the bosom is correct, but otherwise the figure is flat. The style is primitive, but there are no signs of a very early date, so the statuette is probably Attic-Ionian.

Lechat, *Au Mus.*, p. 190.

**657. MALE HEAD.**

Found before 1881.

Parian marble.

H. 12 m.

Damaged—above the forehead and on the nose. On the forehead are 45 holes for the insertion of fringe-locks.



The hair is plain, twisted over an encircling ring like No. 698, and the details left to colour, while a fringe was inserted in bronze. The left side is not worked, and therefore the head belonged to a figure or group in high relief. For the same reason the fringe-holes do not extend further to the left than the temple.

Regarded in profile, the head has a very vigorous and attractive air. It has been published by Lange, who calls attention to its bony structure as contrasted with Ionic work. He thinks that it cannot be Attic, and ascribes it to a Sikyonian-Aeginetan school. Clearly it shews many points of resemblance to the Argive type of Nos. 644 and 699. We see the same narrow eye with thick lids, the same small mouth with parted lips, the same flat cheeks and crescent-shaped ear, and the same light chin. The head, however, is rounder, and does not shew so marked a swelling of the occiput. Probably the varieties, which are Attic in character, point only to a native artist in this case, whereas No. 644 is certainly foreign work.

*Μνημεία*, pl. xxxl. 1 (below); Lepsius, p. 71, No. 38; Sybel, No. 5061; Lange, *A.M.*, 1882, p. 193, pl. ix. 1; Graef, *A.M.*, 1890, p. 20, No. 4; Lechat, *Sc. Att.*, p. 480, fig. 43.

#### 658. HEAD OF ATHENA.



Parian marble.

H. .115 m.

Right side much damaged by fire, and top broken off.

The goddess wears a close-fitting helmet with a hole for the shaft of the crest. A triple zigzag fringe appears on the forehead, and three similar locks on each shoulder, with a horizontally-ridged mass behind. The eyes and mouth are of Attic-Ionic type. The ears are high, with round earrings. No traces of colour.

This head is attributed by

Schrader with practical certainty to the torso No. 293 (452), which represents Athena in combat with a giant.

Lange, *A.M.*, vii., 1882, p. 193, pl. ix. 2; Schrader, *Arch. Marm.*, p. 60, fig. 50.

**659. FEMALE HEAD.**



Parian marble.

H. .24 m.

Missing — nose, mouth, left cheek, and top of head; the left eye and neck are damaged.

The fringe consists of deeply arched waves on the forehead, with small flat spirals lying above them in front of the *stephane*. Semi-circular zigzag masses cover the fringe on the temples. Behind falls a mass of zigzag locks, on the shoulders three wavy locks of three strands each. In front of the ears the masses of hair are deeply undercut, and the centres of the flat spirals are bored for inserted ornaments. Holes, .013 m. broad, pierce the shoulder locks at the neck to admit the passage of a necklace.

This complicated coiffure is painted a bright red. It is crowned with a curving *stephane*, and a chaplet of pearls in front of the *stephane*, both of which are coloured green.

The ears are sloping and are bored for inserted earrings. The narrow half-closed eyes have red pupils and two fine incised lines in the hollow between lid and brow. The cheek-bones are prominent, and the lips are terminated by a marked dimple.

This curious and elaborate head bears some resemblance to Nos. 643 and 672 in the shape of the eyes and the prominent cheek-bones. But both these features and more particularly the hair are of a more elaborate and later development, and the Ionian corners of the mouth are replaced by the Attic dimple. The work then is Attic, but it is also very obviously Ionizing, and it may therefore belong

to the latest Attic-Ionic period of Nos. 684 and 641. Cf. also No. 661. The head belongs to a full-size *Kore* statue.

Pavlovski, p. 247, fig. 87; Lechat, *Au Mus.*, p. 210, fig. 23; *Sc. Att.*, p. 225.

# 660. FEMALE HEAD.



Parian marble.

H. .165 m.

The nose and left eye are damaged, and the chin is broken away. Put together from two pieces.

The hair is in a fringe of waves with two rows of spiral ringlets below, and with side-coils on the temples. Above the *stephane* it lies in the usual horizontal waves, and in three locks on each shoulder. The back hair is not visible. Both hair and *stephane* are red, the latter with a meander pattern,

from which the colour has disappeared. On the crown is a hole for the *meniskos*.

The ears are sloping and hollow with round earrings, on which traces of a pattern survive without colour. The eyes are sloping, the nose thin, the mouth raised with sharply cut lips. The head shews some resemblance to No. 674, but is much less carefully worked. The mouth is rather unique, as the cuts at the corner of the lips are carried up to join oblique grooves from the nostrils.

*Μηνεῖα*, pl. xxxi. 3 (below); Pavlovski, p. 203, fig. 62; Hofmann, *Untersuchungen*, pl. II. 34.

# 661. HEAD OF ATHENA.

Pentelic marble.

H. .24 m.

Damaged—top, back, and side of helmet, nose, chin, and neck.



A tenon below shews that the head was intended for insertion into a torso.

The goddess wears a helmet with a ridge round it like a *stephane*, bearing also a typical green pattern. Above is a hole for the shaft of the crest. A wavy fringe appears in front, and four locks of wavy strands on each shoulder. The eyes are small and protruding, the mouth well-shaped with lips in form of a bow, the chin and cheek-bones prominent, and there are heavy lateral grooves

from the nostrils. The expression is curious, and resembles Nos. 659 and 672, though not very closely. The head probably belongs to the same late Attic-Ionic period, a time when the sculptors were trying to add variety to the conventional type.

#### 662. FEMALE HEAD.



Parian marble.

H. 185 m.

Missing—whole of face from ear to ear, and lower part of fringe.

The hair is arranged in a chignon on the neck with a small loop behind each ear, and is finely combed in front under the *stephane*, with masses falling on the temples. Above the *stephane* circular waves of hair run round the head, and fine wavy incised lines are combed down from the crown. The colour is the most brilliant red preserved

in the museum.



The *stephane* is curved behind the ears and coloured green. Behind it are marks of a bronze wreath as well. The delicate ears are adorned with green-patterned earrings. The head is round in type, and therefore probably Attic-Ionic.

### 663. MALE HEAD.



Island marble.

H. .17 m.

Damaged — nose, chin, and forehead.

The hair falls in a fringe of thick spiral locks in front of a thin ring running round the head. Above the ring circular waves denote the hair, at the back zigzag locks ending in spirals on the nape of the neck. The red colour is very well preserved. The *meniskos* is also preserved entire, a rectangular bronze rod flattened at the end, and projecting about .10 m. above the

head. The eyes are narrow with broad upper lids, and shew red rings for the pupils. The ears are set very much aslant, the cheek-bones are prominent, the mouth curved in an acute smile. The head is very high behind, and shews all the Ionic characteristics except slanting eyes. Lechat remarks the resemblance to the latest of the Ptoon heads (*B.C.H.*, xi., 1887, pls. xiii., xiv.). It is a fine piece of work and clearly of the best Chiot period. A later more Atticized variant of the type is to be seen in the Apollo in the Collection Barracco at Rome.

*Μνημεία*, pl. xxxi. 2 (above); Pavlovski, p. 132, fig. 34; Perrot, viii. p. 607, fig. 305; Lechat, *Au Mus.*, p. 377, fig. 40; *Sc. Att.*, p. 257; Deonna, *Les "Apollons archaïques,"* No. 15, pp. 140, 353.

**664. FEMALE HEAD.**

Parian marble.

H. 14 in.

Forehead, nose, and chin damaged. Surface much destroyed.

The hair is combed in fine wavy lines from the crown downwards, and falls in zigzag locks behind and on the shoulders (apparently only two on each side). The fringe consists of six flat wedges on the forehead, with the fine comb-marks waving right across them. The place of the *stephane* is taken by a plaited fillet. The colour is yellow

ochre. The head belongs to the Attic-Ionic type with moderately curved lips terminated by cuts, and prominent chin and cheek-bones. The ears are flat with circular earrings.

The work is less fresh than most of these heads, and the hair and fillet point to a fairly late date.

*Mnemeia*, xxxi. 3 (above); Hofmann, *Untersuchungen*, pl. i. 15; Lechat, *Au Mus.*, p. 210.

**665. MALE FIGURE** of "Early Apollo" type.

Found in 1887 E. of Erechtheum.

Island marble.

H. 96 in.

Missing—head, left arm from just below shoulder, right leg from knee, left leg from above knee.

Damaged—all the front surface is split and calcined by fire. The middle of the back and thumb and first finger of the right hand are also injured and broken.

Put together from three pieces—body, right lower arm, right hand. The latter two pieces were added by Schrader, who has also identified parts of the left arm.

The pose is the usual one for this type with both hands hanging by the sides and the left leg advanced. The arms



are separated from the body from just above the elbow and the legs from the middle of the thighs. The right hand is clenched. The hair falls on the nape of the neck in a square mass with horizontal divisions. The three divisions of the torso measure .15 m., .22 m., .15 m. The pectorals and external oblique or hip muscle are well shewn, the collar-bones indicated, and the deltoids and *latissimus dorsi* correctly modelled on the back. The *glutei* are prominent and quite flat at the side. The thighs are thick and rounded in front, the sides and abdomen flat. The arm and hand are very good, clearly superior for instance to the Naxian torso No. 619. The line of the false ribs is carried

to a point like Nos. 624 and 690. The right knee is carefully worked, and the swelling of the hip muscle very perceptible. This puts it in a later or more developed class than most of the "Apollons" of the National Museum, and it should be compared rather with the later figures from the Ptoon. As compared with the giant of No. 631 the arm is similar, but the neck is more primitive, and we should therefore be inclined to attribute it to an earlier period. Possibly however it is not Attic, and therefore may belong to a different system of development.

The base No. 596 certainly belongs to this statue.

M. Deonna in his recent work on the archaic "Apollons" dates this statue in the last quarter of the sixth century among the later members of the class owing to the developed treatment of the muscles, especially of the arm, and to the great convexity of the back. He sees in it the work of an Attic artist.

Wolters, *A.M.*, 1887, p. 267; Lepsius, p. 70, No. 20; Lechat, *Sc. Att.*, p. 255, fig. 16; Schrader, *Arch. Marm.*, p. 53, fig. 45; Deonna, *Les "Apollons archaïques"* (Geneva, 1909), No. 13, fig. 18, pp. 139, 356.

**666. FEMALE STATUETTE.**

Island marble.

H. 33 m.

Missing — body below hips, lower right arm and side drapery, lower left arm.

Both the lower arms were inserted separately.

The figure is in the usual pose, clad in Ionic chiton and himation worn like a shawl loosely over both shoulders. As both arms were extended, the drapery hangs in straight folds round the legs.

The hair is rough above the *stephane*, with a fringe of semicircular overlapping zigzag waves. It falls behind in the

usual mass with free ends, and in three wavy locks on each shoulder. There are traces of green on *stephane* and earrings, but no other colour. The figure is quite smooth behind.

The eyes are raised and level, the mouth straight with a heavy chin. The cheek-bones stand out prominently. Ordinary work of markedly Attic type.

Pavlovski, p. 193, fig. 57; Lechat, *Au Mus.*, p. 170.



**667. FEMALE STATUETTE.**

Pentelic marble.

H. 225 m.

Missing—head, both lower arms, legs from knees, ends of drapery on right side.





The right lower arm was inserted.

Ordinary Ionic costume and pose. The hanging folds on the himation overfall are oblique. The chiton shews traces of green.

The red hair falls in eight zigzag locks behind and in three on each shoulder.

The work shews no special distinction.

#### 668. FEMALE STATUETTE.



Found W. of Parthenon in 1882.

Parian marble.

H. .275 m.

Missing—lower arms, right leg from knee, left leg from mid-thigh, top of head which has been smoothed off flat, probably after a breakage, with a dowel-hole in the centre to fasten a new piece.

The right arm was inserted.

In ordinary Ionic costume and pose. The chiton is green with a lighter green or blue border. A similar border appears on the hanging folds of the himation in front. Traces of red and blue on himation border behind.

The hair is of the usual zigzag type with a waved fringe, coloured red with a green macander on the *stephane*.

The pupils and lips are red, the eyelids and brows black, the ears very high with round earrings and a spot of blue, perhaps to denote some pendant, below the right earring. The mouth droops a little at the corners, and the general type

of the face belongs to the Attic-Ionic school of Nos. 616 and 648. The shoulders are broad, and a green painted necklace is worn.

Mylonas, *Ἐφ. Ἀρχ.*, 1883, pl. viii. 3, p. 40, No. 21, p. 94; Lepsius, p. 70, No. 31; Lechat, *Au Mus.*, p. 213.

#### 669. FEMALE FIGURE.



Found E. of the Erechtheum in 1887. Parian marble.

The two fragments, respectively 68 m. and 1.04 m. high, have been united by Schrader.

The upper fragment consists of five pieces—head and neck, right shoulder and back, left shoulder and top of chest, section across body from right shoulder to left breast, and left elbow. The nose, mouth, chin, and left cheek are much damaged. The lower fragment consists of the right hip and pieces of both legs down to ankles restored with plaster. Similar treatment of drapery and identity of scale justify the union of the two pieces.

The figure is in the ordinary Ionic pose and costume. The chiton is represented by the ordinary fine, wavy lines, while the folds of the himation are cut in very deeply. The brooches of both chiton- and himation-sleeves were inserted separately. The shape of the legs is clearly outlined, and the folds falling from the drapery gathered on the left thigh are notably fine and regular owing to the use of the saw. There is a green stripe on the himation border and on the *παρύφη*; an uncoloured maeander pattern on the left arm is all that can be distinguished on the upper fragment.

The hair is very formal in appearance. It falls behind in a square flat mass of zigzag locks, and in three such locks on each shoulder, but their appearance is unusually hard and rectangular. In this as in other points the statue resembles

No. 681. On the forehead is a fringe of flat zigzag locks ending in spirals. On the left breast the end of the ringlets were inserted in separate pieces. The colour of the hair is red. Instead of the curving *stephane* the statue wears a kind of diadem consisting of a round ring with a high band upon it, on the top of which are holes for bronze ornaments. It is decorated by a pattern of red alternate double spirals picked out in green. On the crown of the head is a hole for a *meniskos* with remains of lead in it.

The head is round, the face flat and square. The eyes are only slightly incised, and are quite flat with the face. They are markedly triangular. The brows are picked out with black lines. The ears are flat and shapeless with holes pierced for earrings. The mouth is a simple curve, with red lips terminated by broad dimples. Holes on the neck served for the attachment of a necklace. The shoulders are very broad, and the drapery displays the effective use of drill and saw in the deeply-cut folds.

Diadem, eye, shape of face, broad shoulders, and treatment of drapery are all points of close connection with No. 681, and afford evidence of strong Attic feeling in reaction against Ionism. On the other hand it is impossible to follow Lechat in ascribing both statues to a single artist. The peculiar flatness of the face of No. 669 and its rather lifeless expression mark it as the work of an artist inferior in ability and power to the creator of No. 681. On the style, cf. p. 24.

Wolters, *A.M.*, 1887, pp. 264, 5; Graef, *A.M.*, 1890, p. 5; Studniczka, *R.M.*, III., 1888, p. 286, note 30; Lepsius, p. 71, No. 32; Perrot, VIII. p. 605; Lechat, *Art Mus.*, pp. 236, 242, fig. 33; Lermann, pl. II. (above); Schrader, *Arch. Marm.*, p. 26, figs. 22-26.

#### 670. FEMALE FIGURE.

Found N.W. of Erechtheum, 5th and 6th Feb. 1886.

Island marble (right sleeve Pentelic).

H. 1.15 m.

Missing—right hand and feet.

Damaged—nose, fringe, chin, left hand, right breast.

Put together from three fragments—head and neck, body and thighs, lower legs and knees.



Inserted — right sleeve and right hand. The hole for the dowel is visible.

The figure stands upright with left foot advanced, right arm extended from elbow with offering, left arm holding gathered folds of chiton in front between the legs. She is clad in an Ionic chiton only, with *kolpos* falling over the girdle. The folds of the skirts are drawn together in the middle so as to outline the legs. The texture of the lower part of the chiton is shewn by incised lines radiating from the left hand, the upper part by alternate wavy grooves and folds, the latter divided by a wavy incised line. The chiton is pinned, not sewn, down the arms, and the pins are painted green. A red meander pattern on a green

ground round the neck, and green stars with red circles decorate the field of the chiton, appearing in large numbers on the *παρυφή*. Halfway between knees and feet is a horizontal green stripe. A moulded green serpentine bracelet is worn on the left arm, a green painted necklace, and round earrings with a pattern of red rosettes on a green ground.

At first Lechat, and afterwards Collignon, suggested that the upper part of the chiton was a separate garment, *χιτωνισκός*, owing to its different texture, but it is now generally accepted that the whole is one garment, and that the difference in representation is due only to the fact that it is loose above the girdle and stretched tight below it. It is noteworthy however that the skirts of the chiton here are treated in just the same way as the skirt of the himation, when one is worn, e.g. in the presence of the green stripe and *παρυφή*. On this question, cf. *Introd.* p. 44.

The hair above the sharply curved *stephane* is in concentric



waves and falls in twelve zigzag locks on the back, and in four similar locks on each shoulder in front. The deeply arched wavy fringe is covered in the centre by a small coil of zigzag locks. The red colour is well preserved. The *stephane*, decorated with a red palmette and lotus pattern on a green ground, has fourteen holes on its upper rim for bronze ornaments. In five of these remains of bronze nails are visible. At the back it is narrower and decorated with a single green stripe. The *meniskos* is broken off level with the top of the head.

The head is high at the back, and the face a long oval. The eyes, with large tear-ducts, are narrow and set aslant, the lids indicated by a black line, the pupils by a black dot with a red ring round it outlined with black. The mouth is small, acutely bent, with red lips ending softly on the cheek without dimples or vertical cuts. Seen in profile the chin recedes from the line of forehead and nose. The ears are high, the nostrils narrow. The breasts are high and small, the shoulders narrow and sloping. In short the treatment of every part is markedly Ionic, cf. p. 21, and the statue clearly belongs to the period of direct Chiot importation. It shews a close resemblance to No. 673, and might reasonably be attributed to the same author. Compare the identity of treatment in shape of head, mouth, eyes, and cheek-bones. The insertion of the right sleeve in Pentelic marble points to an ancient breakage and restoration, not impossibly in transit, if the statue was imported.

E. Gardner, *J.H.S.*, 1887, p. 168, fig. 2; *Mus. d'Ath.*, pl. v.; *Gaz. Arch.*, 1888, pl. x<sup>2</sup>; *Μνημεία*, pl. xxv. 1; B.-B., No. 556; Lepsius, p. 69, No. 13; Collignon, i. p. 343, fig. 172; Pavlovski, p. 191, fig. 56; E. Gardner, p. 168, fig. 29; Perrot, viii. p. 578, fig. 290; Joergensen, p. 18, fig. 5; Lechat, *Au Mus.*, p. 296, fig. 8; *Sc. Att.*, p. 225; Kalkmann, *Jb.*, xi., 1896, pp. 29, 36; Lermann, pl. xix.

#### 671. FEMALE FIGURE.

Found in the latter months of 1886 W. of Erechtheum.  
Pentelic marble.

H. 1.67 m.

Missing—lower arms, left leg from a little above ankle, right leg from middle of shin, back of neck.



Damaged — nose, ends of hanging drapery, back of head, right cheek. The statue is hacked away in two places at the back to make it flat, possibly when packed in the *Perserschutt*, cf. Nos. B, 595, 606, and 680. The right side is much weathered.

Put together from four pieces—head, neck, small piece at bottom of left leg, and rest of figure.

Inserted—both lower arms. Part of the left lower arm is *in situ*, and the dowel-hole is visible from the outside of the elbow.

The pose is stiff and rigid with the left foot advanced, the right arm extended straight from the elbow, the left arm lowered. The figure wears an Ionic chiton with *kolpos* of the same type as No. 670. The lower folds are not held by the hand, but fall in straight vertical lines with a broad *παρυφή* between the legs. Though hanging free, the drapery clings tightly to the legs. In addition to the chiton a himation is worn like a shawl over both shoulders, hanging down behind and covering the hair. It is not fastened anywhere, but forms two hanging folds on either side of the outstretched right arm, and, although the left arm is lowered, the sculptor has shewn similar hanging folds on that side also. The texture of the chiton is rendered as in No. 670. The himation is treated in broader folds, and at the back is quite smooth. A green maeander pattern with red squares and red stripes decorates the *παρυφή*, a red and green maeander the border of the himation, and red *svastikas* and green crosses its field.

The hair is left rough in horizontal waves above the *stephane*, and falls in a wavy mass behind under the himation and in three zigzag locks on each shoulder. The fringe is wavy with side-coils on the temples. The hair is red, the *stephane* decorated with a red and green palmette pattern. The *meniskos* is broken off level with the top of the head.

The face is long with high cheek-bones and downward gaze. The eyes are coloured in the usual way (cf. No. 670), and are flat and oval in shape. The lips shew a simple curve, and are terminated by deep grooves. The ears are high, and are pierced for earrings. The hollow of the neck between the collar-bones is shewn, an advance on Nos. 670 and 673. The heavy chin is another difference, and the straighter, more oval eyes shew clear Attic influence. The body is flat and formless and the right elbow too high. Winter, without due evidence, would attribute the figure to Endoios, Lechat compares it with the head No. 696, and the Jacobsen head. But it does not possess the marked Attic eye and face of the latter, belonging rather to the mixed Attic-Ionic school, cf. *Intro.* p. 22. The workmanship is primitive, and the drapery, e.g. of the legs, hardly true to life. It probably comes from the earlier period of the school when the Ionian drapery is not fully understood.

Wolters, *A.M.*, 1886, p. 452; *Μνημεία*, pl. xxi.; B.-B., No. 556; Lepsius, p. 73, No. 53; Winter, *A.M.*, 1888, p. 135; Collignon, *l.* p. 344, fig. 173; Overbeck, *l.* p. 189, fig. 39; Pavlovski, p. 226, fig. 77; Perrot, *viii.* p. 581, fig. 292; Kalkmann, *Jb.*, xi., 1896, p. 46; Lechat, *Au Mus.*, p. 356, fig. 9; *Sc. Att.*, p. 240; Lermann, pl. iii.; Klein, p. 251.

## 672. FEMALE FIGURE.

Found 5th and 6th Feb., 1886, W. of Erechtheum.  
Island marble.

H. 1.03 m. above plinth. Plinth .02 m.

Missing—left lower arm below elbow, right arm from above elbow with the gathered drapery on the right side, the front of the right foot, and the ends of the hanging folds under the left arm.

Damaged—*stephane*, nose, mouth, right shoulder, and surface generally. The left shoulder is much weathered away and blackened by fire.

Inserted—left lower arm, which was fastened with a dowel, the hole for which is visible; and the hanging ends of drapery on the left side. These are restored in Pentelic marble, doubtless after an ancient accident. Three dowel-holes run right through the restored piece, of which the





lower is broken away, the upper is filled with the remains of chalk cement, and the middle one is still closed with a marble stud.

The figure is put together from two large pieces, the join being at the knees, and in addition the right arm and shoulder have been restored by Schrader from a number of small fragments.

It stands with head erect on a small irregularly-cut plinth just large enough to hold it, which was originally sunk in a larger inscribed basis.

The usual pose is in this statue reversed. The right foot is advanced, the left arm extended with the offering, and the right arm lowered to hold the gathered folds of drapery at the side of the leg.

The costume consists of Ionic chiton and himation of normal type but with the position of the himation reversed. Thus it is pinned on the left shoulder and down the left arm, and passes round the body under the right arm and breast. The chiton has a seam down the right arm with green borders of squares. Probably the colour of the whole garment was green. The himation has the ordinary overfall hanging in vertical folds with zigzag folds on the cross band, and an overfall border of red and green maeander pattern in front, red and green stripes with red spots behind. The lower part is pulled tightly round the legs, outlining their form exactly according to the normal Ionic convention. The *παρυφή* has a red and green square pattern, and is pulled round very high on the right leg. A green stripe is visible across the legs a little below the knee. The garment reaches over the ankles, and spreads like a fan on the plinth behind the feet. It shews here a red and green maeander border.



On the feet are sandals fastened by a strap passing right across the foot from the little toe, under the big toe and up between it and the second toe to fasten round the ankle and join the heel-strap. On the right foot the upper strap is only partially carved, and must have been finished in paint.

The hair is in concentric waves above the *stephane*, which has a green and red meander pattern in front carried round by a stripe at the back. Twelve zigzag locks with free carved ends fall behind, and four over each shoulder in front. The wavy fringe has a row of zigzag spikes above it. On the crown is a hole for the *meniskos* with the bronze spike still in it, broken off level with the head. The hair is red.

The head is erect and high with level half-closed eyes like No. 643. The mouth is nearly level shewing three curves with five points ending in vertical incisions. Prominent chin and cheek-bones with squarely-built face. No colour preserved on face. Ordinary round earrings. The shoulders are high and straight, and the bosom prominent, the figure tall and thin. The outline of the knees suggested to Lechat a common origin with No. 598, but this feature is too usual to serve as evidence. The close resemblance to the head of No. 643 has however been already noticed. The only difference is slightly more Attic influence in the rounder chin and more prominent dimple at the lip-corners. It is noticeable that the incisions between lid and brow visible here and in Nos. 643 and 659 occur also on the Naxian *Kore* No. 677. The statue seems to be an early Attic-Ionian work.

*Mημεια*, xxv. 2; E. Gardner, *J.H.S.*, 1887, p. 167, fig. 3; Lepsius, p. 69, No. 15; Pavlovski, p. 209, fig. 67b; Lechat, *Au Mus.*, p. 351, fig. 15; *Sc. Att.*, p. 234; Lermann, pl. v.

#### 673. FEMALE FIGURE.

Found 5th and 6th of Feb., 1886, W. of Erechtheum.  
Island marble.

H. .91 m.

Missing—right lower arm, left arm from mid-biceps, legs from knees, lower end of drapery under right arm, ends of ringlets on bosom, gathered folds on left side.

Damaged—nose, and back of right leg. The surface is blackened by fire at the back of head and shoulders, and on the right shoulder and arm.



Inserted — lower right arm. The end of the tenon remains *in situ* with a dowel-hole through it from the outside.

The head has been fitted on.

The figure is in the ordinary pose with the gaze directed downwards. The chiton is shewn as usual, and is sewn down the left arm. The surface is green, with a pattern of blue squares on a red ground down the arm. The himation is fastened as usual on the right shoulder and arm, but instead of passing under the left arm, it is caught up by a single brooch on that shoulder also. Cf. No. 600 for a similar fashion. Also it is pulled up in the centre over the neck-border so as to produce the usual outline of the overfall in front.

This overfall shews a border-pattern of stripes, meanders, and dots in red, green, and blue, and the *παρυφή* has a complicated meander pattern in the same colours.

The hair lies in concentric waves above the *stephane*. Ten zigzag locks fall in a mass behind with free ends, and four similar locks on each shoulder. The inner three on each side had free-hanging ends added in square holes on the breasts. The triangular space above the shoulders between back hair and shoulder ringlets is filled with wavy incisions to represent an under-layer of hair. The fringe consists of thin straight-hanging zigzag locks ending in spirals. There are no remains of colour on the hair, but the *stephane* has a red and green meander pattern in front carried round by a green stripe at the back. On the top of it are fourteen holes with the remains of added bronze ornaments. The *meniskos* is preserved entire and is 13 m. high above the head. It is square in section with a flat pointed end.

The head is high at the back, and the face a long oval. The high carefully-worked ears carry round earrings with a red and green rosette on them. The narrow eyes are set aslant and display large tear-ducts. They shew the normal black brows and lids and painted pupils. The up-curved lips end softly in the cheek without vertical cuts. The chin recedes well in profile from the line of forehead and nose. The shoulders are narrow, the body slender and well-proportioned. The resemblance to No. 670 has already been pointed out. Such a small detail as the ears shews complete identity of treatment, and the statues are probably from the same hand. The artist, as suggested already, is clearly a Chiot without any admixture of Attic ideas, and the work belongs to the imported type.

Kavvadias, *Εφ. Ἀρχ.*, 1886, p. 73, pl. v.; *Gaz. des Beaux Arts*, 1886, xxxiii. p. 419; *Gaz. Arch.*, 1888, pl. xl; *Mus. d'Ath.*, pls. vii. and viii.; *Μνημεῖα*, pl. xxiii.; Lepsius, p. 67, No. 8; P. Paris, *Sculpture Antique*, p. 128, figs. 52 and 52<sup>r</sup>; Pavlovski, p. 202, fig. 61; Joergensen, p. 18, fig. 5; Kalkmann, *Jb.*, 1896, p. 23; Lechat, *Au Mus.*, p. 296, fig. 25; *Sc. Att.*, p. 224; Lermann, pl. xi.

#### 674. FEMALE FIGURE.

Found S.W. of Parthenon, Oct. 1888.

Parian marble.

H. .92 m.

Missing—both lower arms, legs from above knees.

Damaged—nose, chin, *stephane*, ringlets, right eye, back of right shoulder.

Inserted—head and neck, right lower arm, drapery in front of right leg.

Put together from four pieces—head and neck, torso, piece of *stephane* on left side, drapery fragment on right side. The left foot has now been identified by Schrader, and is bare.

A piece of the neck in front has been restored in plaster. On the shoulders are visible two square rough marble studs filling two holes with the aid of a chalky cement. These holes served for running in lead to secure the head, not a shaft as suggested by Lechat. A comparison of No. 626





shews the use of lead-running. A square mortice on the right thigh served for attaching the end of the himation fold in front of it.

Pose and costume are according to the normal Ionic scheme. The gaze is directed downwards, the drapery held nearly in front of the left thigh.

The green colour of the chiton is well preserved, but the neck-border has vanished. Red stripes are visible on the sleeve-borders, which are sewn together down the left arm. The slack of the sleeve falls over the cross-band of the himation, which displays five regular folds behind, but in front a looser zigzag border on which are traces of green. The overfall of the himation hangs in the usual vertical

folds, with a well-preserved red and green maeander border. In the field of the himation are red, blue, and green rosettes, and a red and green maeander on the *παρυφή*.

The hair is combed straight back above the *stephane* in wavy lines, falling over it behind in a mass of twelve zigzag locks. Three wavy ringlets of four strands each fall on either shoulder. Between the ringlets and the back hair the triangular space above the shoulders is left quite plain with traces of red paint on the left side. The fringe consists of zigzag waves. Yellow and red are both visible on the hair. The *stephane* had a blue and green maeander pattern with red spots. Part of a *meniskos* of three twisted bronze shafts is visible on the crown.

The surface of the face and neck is finely preserved, with the *γάρωσις* toned to a dark olive colour. The face is a true oval with narrow half-shut eyes slightly aslant and marked by large lacrymal ducts. Black lines mark lids and brows,



and the pupils consist of red rings between black dots and black outlines—the normal type of eye. The mouth curves very slightly with finely-cut lips ending in a dimple. The ears are high and delicately modelled, with round earrings decorated with a light rosette on a dark green ground. The neck is long, the shoulders narrow and sloping, the bosom slight. The expression is markedly individual owing to the subtle curve of the lips. Ionic traits in eyes and shape of head and face are modified by an Attic mouth of utmost delicacy, and we have in this statue a *tour de force* of the early Attic-Ionic school.

Mme. Lermann attributed to this statue the legs and feet (No. 609) with the inscription of Euthydikos. This view was, however, generally abandoned even before Schrader's new discoveries.

Wolters, *A.M.*, 1888, p. 439; *Δελτίον*, 1888, Oct., p. 181; Lechat, *B.C.H.*, 1889, p. 145, No. 2; *Μνημεία*, xx.; Collignon, I. p. 345, fig. 174; Pavlovski, p. 207, fig. 66; Tarbell, p. 152, fig. 93; Perrot, VIII. p. 596, pls. iv.<sup>2</sup> and xiii., fig. 302; Lechat, *Au Mus.*, p. 279, pls. i. and ii.; Klein, p. 277; Lermann, pl. iv.; Schrader, *Arch. Marm.*, p. 37, fig. 32.

#### 675. FEMALE FIGURE.

Body found S. of Parthenon in 1888.

Head found E. of Parthenon in 1886.

Parian marble.

H. 555 m.

Missing—both lower arms and back of left upper arm from mid-biceps downwards, right leg from mid-thigh, left leg from knee, ends of drapery.

Damaged—nose, cheek, chin, and various portions of the surface.

Put together from three pieces—head and neck, torso, and end of hanging fold of himation on the right.

Pose and costume of normal Ionic type.

The chiton is green with a purple or dark-red border on which a pattern is incised. It is sewn down the left arm. The himation shews a green and red border down the right arm with an incised meander, and the pins picked out in red. The border on the hanging folds is purple or red and



white between green and green and red stripes with an incised pattern. In the field are ornaments consisting of four green spirals with red tongues between, and plain red darts. The cross-band shews a hanging border above the longitudinal folds and the hanging folds of the himation are oblique. The *παρυφή* is in purple or red and white with green borders. A red and green girdle is visible. At the back there is neither colour nor carving of detail. A green and red painted necklace is worn and earrings with a red and green pattern of four double spirals round a square.

The hair is left smooth above the *stephane*, and falls in a plain square mass behind with one separated zigzag lock on each side of it. Three similar locks fall on each shoulder, and the fringe consists of flat deeply arched waves with twenty-eight wavy spikes falling above them. There are a few traces of red, and the curving *stephane* has a red palmette and lotus pattern on a green ground. Seventeen holes on the upper rim served for the addition of bronze ornaments. There is no *meniskos*, and therefore the statuette probably stood indoors, as indeed its better condition would suggest.

The head rises very high at the back in Ionic style, like those of Nos. 670, 673, 682, 685 and the more markedly Ionic types, so that the eyes are in the lower half of the head. The face is long and narrow. The eyes are narrow, slanting, and with half-closed lids, which are outlined with black. Chin and cheek-bones are prominent and the mouth consists of a simple curve with the lip-corners ending softly in the cheek without a dimple or vertical cut.

The ears are high with red- and green-patterned earrings.

The shoulders are narrow, the bosom prominent, the figure tall and thin. The garments are pulled tightly across the legs so that the outlines of the left knee are very clearly defined. Holes on the neck shew that a second bronze necklace was worn as well as the painted one. The effect of the whole is perhaps injured by overloading of coloured detail, but the work is very good and the preservation of the face excellent. Lechat has called the statue a copy in miniature of No. 682, to which there is certainly some resemblance, but in style only without going into detail. The statue exhibits all the characteristics of Chiot art, cf. p. 21, and is one of the clearest instances of direct importation.

*Δελτίον*, 1888, p. 102; Wolters, *A.M.*, 1888, p. 227; *Ant. Denkmäler*, p. 29, pl. xxxix.; *Μνημεία*, xxiv.<sup>1</sup>; Lepsius, p. 67, No. 7, fig. 1; Hofmann, *Untersuchungen*, pl. iii. 45; Pavlovski, p. 205, fig. 64; *Gaz. des Beaux Arts*, 1892, iv. p. 109; Lechat, *Au Mus.*, p. 320, fig. 30; *Sc. Att.*, p. 221; Perrot, viii., fig. 301, pl. v.; Klein, p. 275; Lermann, pl. x.

#### 676. FEMALE FIGURE.

Found E. of Parthenon in 1882.

Pentelic marble.

H. 68 m.

Missing—top of head (either hacked away deliberately or meant to receive additional piece after some accident), lower right arm, lower left arm from above the elbow, right leg from above ankle, left leg from knee, ends of drapery.

Damaged—end of nose and lips. The surface is blackened by fire on *stephane* and fringe, and round the gathered folds of drapery on the left thigh.

Inserted—right lower arm and perhaps the top of the head.

The whole statue is in one piece except the right leg, which has been added.

Pose and costume are ordinary, the head being erect and the left leg well advanced. The chiton was sewn down the left arm and was originally green. A red and blue meander decorates the neck-border, a red white and blue pattern of squares the sleeves. The himation displays a pattern of red and green stripes down the right arm and along the cross-band,





which shews, as is usual in the better finished figures, a wavy border above straight longitudinal folds. For this cross-band cf. *Introd.* pp. 45 and 46. The overfall has a border of red and green squares and meanders in front, but at the back this appears as two green stripes, dark and light, with red dots above them. Red and green rosettes decorate the field of the himation. The hanging folds are oblique, and a girdle is to be seen round the waist.

The hair is in wavy lines above the slightly curving *stephane*, which has a pattern of two red stripes with a green meander between them. In front is a fringe of zigzag waves with spiral ringlets hanging over them. Three wavy ringlets, each divided into four strands, fall on either shoulder, and a mass of twelve zigzag locks behind with free ends.

The face is square with a prominent chin, and the head round. The eyes are level with lids and pupils painted as usual. They are of the triangular Attic type with an incision between lid and brow. The nose is thin with thick nostrils, the ears high with earrings decorated by the usual red rosette on a green ground, the mouth straight with lips terminated by large dimples, and another large dimple on the chin. The neck is short, the shoulders broad and high, the bosom prominent. Under the skirts the left knee is clearly outlined. Thus the head shews very obvious Attic features while the hair and drapery are clearly copied from the Ionic. The figure is one of the clearest examples of the Attic-Ionic school, Attic sculptors working on Ionic models, and its clumsiness and very Attic face point it out as one of the earliest of the imitations. Cf. *Introd.* p. 22.

Mylonas, *Εφ. Ἀρχ.*, 1883, p. 43, No. 22, p. 182, pl. viii. 1; *Μνημεία*, pl. xxiv. 3; Lepsius, p. 73, No. 54; E. Gardner,



*J.H.S.*, 1887, p. 170; Pavlovski, p. 231, fig. 80; Perrot, viii., pl. iv. 1; Lechat, *Au Mus.*, p. 312, fig. 29; *Sc. Att.*, p. 233; Lermann, pl. xvi.

**677. FEMALE FIGURE.**



Found 5th and 6th Feb., 1886,  
W. of Erechtheum.

Naxian marble.

H. 545 m.

Missing — body from waist downwards, right arm from above elbow, piece of left lower arm, left elbow, left biceps.

Damaged — left shoulder, left cheek, nose, chin, eyes, top of head, back hair, ears, left hand, object in hand, breasts and neck. The surface in front is weathered or injured by fire.

Put together from six pieces  
—face and top of head, neck

and back of head, greater part of torso, two fragments of left arm lately added by Schrader, and left hand.

The figure belongs to the same Naxian group as No. 619 and like it stands stiffly in a primitive attitude. The left arm is bent across the breast holding a pomegranate, the right arm hangs by the side, and the gaze is directly frontal.

The figure is clad in Ionic chiton and himation, both shewn by simple incised lines without decorative folds. The chiton is sewn on shoulder and arm, the himation pinned in the usual way. It passes above and not below the left breast. The folds are more natural than those of No. 619. No colour is preserved.

The hair is combed across the head and falls behind in a broad square mass, divided by vertical incisions and a few horizontal divisions further apart. It is confined by a plain band passing round the head and tied in a knot behind with the ends hanging down. On the forehead the hair is parted and waved back over the ears, and there are no shoulder-ringlets.

The head is high and very narrow, flat at the top, and with the long oblong face thrust too far forward on the neck. The eyes are high and close together, small and triangular in shape. Two arched incisions separate lids and brows. The mouth is straight, the lips terminated by downward cuts, the nose long without nostrils, the ears high and undecorated. The whole face is very flat and without much surface modelling. The same may be said of the left arm and hand, and the general appearance of the statue is strangely primitive and plain among its brilliant neighbours. In section it is rectangular with rounded corners, but the hollow of the waist is shewn and the breasts are separated, unlike No. 619.

For a further discussion of Naxian art cf. No. 619.

It is interesting to see that many of the Naxian conventions, e.g. the triangular eye and the straight mouth ended by downward cuts, appear also in early Attic art.

Kavvadias, *Εφ. Αρχ.*, 1886, p. 82; *Mus. d'Ath.*, pl. ix.; *Μνημεία*, pl. xxiv. 2; Lepsius, p. 66, No. 1; Miller, *A.J.A.*, II, 1886, p. 64, No. 14; Collignon, I. p. 166, fig. 75; Pavlovski, p. 170, fig. 64; E. Gardner, p. 115, fig. 12; Sophoulis, *Εφ. Αρχ.*, 1891, p. 153; Sauer, *A.M.*, 1892, p. 40; Joergensen, p. 29; Lechat, *Au Mus.*, p. 393, fig. 44; Klein, p. 135.

#### 678. FEMALE FIGURE.

Found 5th and 6th Feb., 1886, W. of Erechtheum.

Parian marble.

H. 97 m.

Missing—right arm above elbow, left arm from biceps, legs from knees in front, but back of top of left calf has been added by Schrader.

Damaged—left eye, nose, chin, and points of breasts. The statue was made in two pieces joining at the knees.

The figure stands upright with head erect. The left leg is advanced, and the right hand holds the gathered drapery at the side of the thigh. The left arm was presumably extended. The pose is curious, as it is the invariable custom for the skirt folds to be held on the same side as the advanced leg, and the opposite side to the heavy fall of the himation, so as to balance the masses of drapery. The



garments appear to consist of the Ionic chiton girded round the waist, and a small garment above it reaching only to the hips, and leaving the top of the chiton visible round the neck. This garment has sleeves, but shews no seam all the way round. It is shewn by vertical folds in front and behind and by wavy lines under the arms. It hangs low on the hips at the side, but only reaches to the waist at back and front. On the shoulders and down the arms it is fastened by brooches and therefore cannot be a sleeved garment at all, but if genuine it is cylindrical and is put on over the head, then fastened along arms and shoulders. It should shew a fulness under the

arms, but the sculptor has got confused with ideas of sleeves. Kalkmann and Lechat are both wrong in suggesting that it consists of separate pieces sewn on to the front and back of the chiton, as a moment's examination of the statue will shew. It remains, however, without a parallel, and a garment of this cylindrical type seems very improbable and inconvenient. Moreover, this would not explain its greater length at the sides than in the middle, and in no case could it hang so closely to the body. The hanging folds on the right side, too, are longer than those on the left.

A similar garment has already been discussed in No. 611. The true explanation undoubtedly is that the statue is made by an Attic artist—the type of head and face leaves no doubt on this point—who has completely misunderstood the drapery of an Ionian model of the type of No. 673. He has copied the Ionian himation without understanding it, because Ionian dress had not yet been introduced generally into Attica. We have seen from No. 593 that Attic artists did



not always reproduce correctly their own native costume, much less would they succeed at once with the complicated garments of Ionia. Cf. Introduction, p. 43.

The lower border of this unfortunate himation-overfall shews a green stripe-pattern, the *παρυφή* a green lozenge-pattern, and the girdle two green stripes. The garments fit so closely to the body behind as to suggest absolute nudity. Here again we have unintelligent imitation. On the other hand, the muscles of the knees are not attempted and the hollow between the legs is shallow. The incised folds in front are not carried round at the back except in one case, but three vertical incised lines appear between the legs.

The hair is in heavy zigzag locks on the crown, combed straight back and falling behind in a semicircular mass of thirteen ringlets. Three similar ringlets fall on either shoulder, divided by incised lines into three strands each. The fringe of zigzag waves is similarly divided into strands. The hair is confined by a chaplet of pearls lying straight round the head, and by a band which ties the back hair between the ears. The chaplet is pierced by 24 holes above and seven below for the insertion of bronze ornaments. A hole on the left side is much larger than the others. There is no *meniskos* on the crown, and no colour on the hair.

The head is round and the face wide. The eyes are set high in the head and are not quite symmetrical, the left being rather the higher of the two. The eyes are separated from the brows and the cheek-bones by semicircular grooves, and the brow is left as a sharp line. The eyes are triangular in shape. The mouth is very slightly curved, heavy, and clumsy, being raised from the face by wide grooves all round it. Vertical grooves terminate the lips, small oblique incisions start to run from their corners towards the nostrils. The ears are bored for earrings, and a painted green necklace is worn. The chin is prominent. No colour is left on the face.

The neck is long, the bosom prominent, the hips slender. The flatness of the body in front gives the statue a rigid and primitive appearance, and it undoubtedly belongs to an early period. The figure has a very close resemblance to No. 679 in small details of the mouth and hair, and we should be



inclined to attribute it to the same artist. At any rate it belongs certainly to the same school, and the supposition suggested above about the drapery is confirmed by the fact that No. 679 wears the Attic dress, and that therefore Nos. 678 and 679 undoubtedly do belong to a period which was transitional between the two costumes. The features of both are clearly Attic, but the drapery of No. 678 shews the beginnings of Ionian influence; we may, therefore, without hesitation date both statues at the very beginning of the period of Ionian influence, and at the very end of the primitive Attic school. Cf. *Introd.* p. 16.

E. Gardner, *J.H.S.*, 1887, p. 163 D; *Μηρμεία*, pl. xxii.; Lepsius, p. 69, No. 16, fig. 3; Sophoulis, 'Εφ. 'Αρχ., 1891, p. 168, pl. xv.; Sauer, *A.M.*, 1892, pp. 48 r and 64 foll.; Kalkmann, *Jb.*, 1896, pp. 22, 36; Schneider, *Verh. der 40 (Görlitzer) Philologenvers.*, p. 358; Pavlovski, p. 242, fig. 85; Perrot, *viii.* p. 583, fig. 293; Lechat, *Au Mus.*, p. 330, fig. 32; Lermann, pl. II. (below on the left).

#### 679. FEMALE FIGURE.

Found 5th and 6th Feb., 1886, W. of Erechtheum.

Parian marble.

H. 1·20 m. (including plinth 0·25 m.).

Missing—left lower arm, object held in right hand, right forefinger, front of feet, lower part of dress above feet in front, middle of fringe. Schrader has identified a fragment of the right foot (No. 483).

Damaged—nose, upper lip, ringlets on right side, sleeve under left arm, surface of drapery behind.

Put together from four pieces—head, greater part of torso, left elbow, right lower arm.

Inserted—left lower arm. The dowel-hole is pierced right through the arm.

The figure stands stiffly erect on a small plinth cut to the shape of the feet with both feet level and close together. The left arm was extended from the elbow with an offering; the right arm hangs by the side holding what was probably a wreath (0·007 m. thick) like No. 593.

She wears an Attic costume of under-chiton, visible in crinkly folds above the feet and on the arms, with a plain



sleeve at the right elbow, and a peplos with overfall. This overfall, if of normal Dorian type, should shew divisions down both arms, or be caught up by brooches to form loose sleeves. It appears, however, as divided on left arm only, and as an undivided surface, neither sewn nor brooched, on the right arm. Stais therefore suggested that this overfall was a separate piece flung round both shoulders and fastened on the left, but holes for pins shew that it was fastened on both shoulders like the Doric peplos. Either then the Attic peplos had its overfall sewn up on one side, but the sculptor did not take the trouble to shew the seam, or the sculptor has not cared to shew the garment accurately. In the light of Nos. 678 and 593 the latter seems more probable. The peplos is girdled round the wrist and the ends of the girdle hang down in front. The drapery hangs in a smooth heavy mass

without folds or indication of limbs and is not under-cut at all above the feet.

The polychromy of the statue was very vivid when found, and Gilliéron's drawing illustrating Stais' article shews a much more complete scheme of colour than is now visible. We can still distinguish a green border and spots of red and blue on the left sleeve of the chiton and two green stripes on the neck border. The overfall of the peplos has a border of green and white palmettes and lotus on a red ground between green stripes with a running green meander above. The girdle has three green stripes, and the hanging ends two green stripes with white circles on them. The lower border of the himation is the same as that of the overfall. Green crosses decorate the field of the himation. A green painted necklace is worn, and sandals, indicated by an incised line.

The hair is dark red and treated in the same way as

No. 678. The place of the pearl chaplet is taken by a bronze wreath inserted in holes all round the head. Some of the nails are still *in situ*. There is a hole for the *meniskos* with the shaft still in it broken off level with the head.

The head and features shew great resemblance to No. 678. We see the same round head and heavy face with highly placed triangular eyes. The mouth is treated more skilfully but raised in a similar way from the face and ended with oblique incisions. The surface is finely finished, the ears pierced for earrings, the lips are red, and the eyes shew black lines on lids and brows, and a red pupil with dark central dot.

Like No. 593 the figure has a stiff *xoanon*-like appearance owing to the heavy material of the woollen peplos, which quite conceals the legs. There is no need to suppose with Stais that the work is archaistic; it is genuinely archaic and belongs to the primitive Attic school. It comes just at the period when Ionic influence is beginning to penetrate, and the sculptor of No. 679 may have been the same man who tried rather unsuccessfully to imitate the new fashion in No. 678.

The whole type of face belongs to the early Attic canon; but we see some traces of the ridges at the eye-corners which mark the *Moschophoros*. Sauer's attempt to assign it to a Naxian school is impossible in the light of modern knowledge. Cf. p. 151.

Stais, *Eφ. 'Αρχ.*, 1887, p. 129, pl. ix.; E. Gardner, *J.H.S.*, 1887, p. 163, fig. 1 v; Miller, *A.J.A.*, n. (1886), p. 63; *Gaz. Arch.*, 1888, pl. x. 1; *Mus. d'Ath.*, pl. x.; *Μνημεία*, pl. xvi. 1; *Ant. Denkmäler*, pl. xix. 2, p. 8; B.-B., No. 57<sup>2</sup>; Lepsius, p. 67, No. 5; Schneider, *Verh. der 40 (Görlitzer) Philologenvers.*, p. 358; Collignon, i. p. 341, fig. 170; Pavlovski, p. 189, fig. 55; E. Gardner, p. 170, fig. 30; Kalkmann, *Jb.*, 1896, p. 46, fig. 20; Joergensen, p. 32, fig. 15; Sauer, *A.M.*, 1892, pp. 48 v and 64 sqq.; Lechat, *Au Mus.*, p. 321, fig. 31; Klein, p. 271; Lermann, pl. xviii.



## 680. FEMALE FIGURE.



Found 5th and 6th Feb., 1886, N.W. of Erechtheum.

Island marble.

H. 1.155 m.

Missing—fingers of left hand with end of gathered drapery, ends of hanging himation folds, legs from below knees.

Damaged — *stephane*, nose, neck, right hand with fruit, edges of drapery. The right lower arm is blackened with fire. The back is intentionally hacked away.

Inserted—right lower arm (fitting in socket without a dowel) and missing ends of himation folds. One of the iron dowels of the latter join is still *in situ*. Two iron nails also appear a few centimetres above the joins, probably in connection with vertical holes on the

under surfaces. They must have been visible from the front, and clearly belong to a later repairing job.

Put together from the following pieces—head and torso, left hand and wrist, right lower arm (in two pieces). The latter was added by Schrader.

The position is the ordinary one with gaze a little lowered. The extended right arm held a fruit, probably a pomegranate.

The figure is clad in the ordinary Ionic chiton and himation. The upper part of the chiton was once green, and had a red and green maeander border. It was sewn down the left arm. The wavy folds are shewn by raised lines. The slack of the sleeve in the left armpit is shewn by straight folds, not a round piece like No. 674. This system is further developed in Nos. 594 and 682. Also the folds at the back of the left elbow are treated plastically. This has not yet



been done in any of the statues previously described, not even in No. 594, but is further developed in No. 682. The cross-band of the himation shews a wavy overfall above the longitudinal folds. The folds in front hang obliquely. A green girdle is visible in the front angle of the himation, and the folds of the skirts are raised, not incised.

The colour-scheme of the statue is remarkably well preserved. The *παρυφή* has a green pattern with red squares, and the skirts shew green crosses in the field. The border above the cross-band consists of red and green stripes with green dots between. The edge of the himation overfall shews a pattern of three green stripes with a running red maeander between them picked out with dashes of green, which varies a little at different parts of the garment. This pattern appears on the right lower arm near the elbow, actually painted on the flesh, a unique device of the repairer. The colour hardly appears at the back. This zigzag himation border is further distinguished from most of the previously noted *Korai* by having the folds slightly raised in the middle and undercut with the drill. A green painted bracelet is worn on the right wrist, a green carved one on the left.

The hair is treated in finely-combed wavy lines from the crown above the *stephane*. It falls behind in a mass of twelve zigzag locks with free ends. Four wavy locks appear on each shoulder, and there is a wavy arched fringe in two layers with side-coils of zigzag locks. There is no colour remaining on the hair, but traces of a green pattern on the *stephane*.

The head is long and egg-shaped, the face long with prominent chin and cheek-bones. The eyes are narrow and Ionic, the ears high and delicately carved with round earrings decorated by the usual red rosette on a green ground. The mouth is curved in a smile, but the lips are terminated by Attic vertical cuts. The neck is short, the shoulders broad, the bosom prominent, and the knees clearly defined under the drapery. Lechat has called the statue Attic on comparison of the mouth-corners with Nos. 676, 616, and 648. But eyes, smile, shape and pose of head are markedly Ionic and quite different from No. 676. It is true that the mouth fixes the statue without doubt in the Attic-Ionic class, but the Ionic

influence is the predominating one. The advances in technique shew that the statue is of a developed period.

E. Gardner, *J.H.S.*, 1887, p. 171, fig. I; *Mus. d'Ath.*, pl. II.; *Μνημεία*, pl. XIX.; *Ant. Denkmäler*, pl. XIX. 1, p. 8; Lepsius, p. 67, No. 9; Duruy, *Hist. des Grecs*, II., pl. on p. 376; Collignon, I. p. 342, fig. 171; Overbeck<sup>4</sup>, I. p. 192, fig. 41<sup>1</sup>; Pavlovski, p. 229, fig. 79; Tarbell, p. 148, fig. 89; Perrot, VIII. p. 577, fig. 289; Lermann, pl. XVII.; Lechat, *Au Mus.*, p. 304, fig. 26; *id.*, *Sc. Att.*, p. 227; Schrader, *Arch. Marm.*, p. 23, fig. 19.

### 681. FEMALE FIGURE.



Found—Greater part of statue and inscribed base on 5th and 6th Feb., 1886, N.W. of Erechtheum. The feet and plinth were found earlier and were connected by Studniczka. The connecting piece between feet and torso was found later in 1887, and was added by Wolters. E. Gardner questions the connection of the statue and the inscribed base.

Island marble.

H. 2.55 m. (including plinth .04 m.).

Missing — nose, right lower arm, tops of fingers of left hand, parts of lower legs, front of feet, right eye, middle parts of ringlets (restored in plaster).

Damaged — eyebrows, lips, chin, neck, ends of drapery folds, breasts, left eye.

Put together from numerous pieces—head and neck; shoulders to hips; end of drapery folds on right side; piece across thighs; back of right knee and section of front; another large section with back of right leg down to foot,

part of left leg, and folds hanging from left hand; feet and plinth; left lower arm; thin section of left upper arm.

The missing parts of the body, left arm, and legs, have been restored in plaster as well as part of the neck, the middle of the shoulder-locks on each side, and the greater part of the folds hanging from the left hand.

The only inserted parts of the statue are the eyes, which are made of purple glass in a metal case inserted in the socket; the metal case probably projected a little originally, and was cut to imitate the lashes.

The pose is the ordinary one with head erect. The statue stands on a small plinth cut to the shape of the feet and intended for insertion into a basis. The edges of this plinth are chipped away. It has been restored in position on an inscribed basis 605 m. square and 30 m. high with abakos and kymation. The latter is decorated on all four sides with alternate red and green tongues. The inscription runs:

NEAP+OΣAN[ΕΞΕΚΕΝΗΟΚΕΡΑΜΕ]  
 VΣEPΛONAGAP+EN[ΤΑΘΕΝΑΙΑΙ]  
 ANTENOPEΓ[ΟΙΕΣΕΝ]  
 HOEYMAPOCT[ΟΑΛΛΑΛΜΑ].

Νέαρχος ἀνέθεκεν ὁ κεραμε-  
 υς ἔργων ἀπαρχὴν τ᾽ Ἀθηναίᾳ.  
 Ἀντήνωρ ἐποίησεν  
 ὁ Εὐμάρου το ἄγαλμα.

The costume consists of Ionic chiton and himation worn in the ordinary way. The feet are bare. A green carved bracelet decorates the left lower arm. The chiton is shewn by the usual raised crinkly lines, and straight raised lines radiate from the left hand over the skirts. These lines have a sharp edge and are not flattened as in Nos. 676 and 680. The chiton is sewn down the left arm, and the neck border-pattern appears very clearly on both sides of the seam. The original surface was blue, not red as Lermann states. The border-pattern consists of four narrow stripes and three broader stripes between them. The outer two narrow stripes



are blue, the inner two green (?), the middle broad stripe is red, and the colour of the other two has vanished. On the outer two broad stripes are incised red circles, on the middle one a maeander and squares. The opening of the sleeve has a red and blue line at a little distance from the edge; a red line is visible also on the slack of the sleeve in the armpit. The cross-band of the himation shews no small overhanging folds. The front folds of the himation are vertical and are deeply undercut with large round drill holes where the edges are broken. Two red stripes with green maeander between decorate the lower edge. This pattern is very clear at the back. Incised circles in which green and red eight-point stars were painted are visible on the field of the himation, and the *παρυφή* has a complicated red, blue, and green maeander pattern.

The hair is smooth above the high band which runs round the head. In front is a fringe of three rows of thick spiral buckles. Four square zigzag locks hang on each shoulder, very similar to those of No. 669, but the squareness has been exaggerated by the restorer. Behind the hair falls in a semicircular mass of twenty zigzag locks. It follows the shape of the back without conforming to laws of gravity. The head-band has a green and red square and maeander pattern with seven bronze arrow-head spikes projecting at intervals round it, of which five are still *in situ*. There are traces of red on the hair. A bent *meniskos* is still in position on the crown of the head, 133 m. long and square in section.

The head is round, the face square and heavy with level eyes and straight mouth. The lower lids are straight, the upper arched in Attic style. Simple grooves run round the eyes and round the mouth forming sharp cuts at the lip-corners. The ears are of normal height and clumsy Attic shape like those of No. 669. They are bored for the addition of bronze earrings.

The face is rather flat, again resembling No. 669, and the chin is firm and square. The modelling of collar-bones and neck is indicated.

The shoulders are broad and high, and the treatment of drapery very simple. The heavy hair, the deep undercutting of the himation folds, and the coloured glass eyes



give a much greater effect of light and shade at a distance. Thus the statue has a more genuinely plastic appearance than any of the others in the room. At the same time the colour-scheme is very elaborate, and the polychrome drapery must have been as brilliant on a close inspection as that of the other *Korai*. The careful treatment of the folds of the chiton behind the left elbow is a sign of late date. The statue is usually compared with No. 669, but Lechat goes too far in attributing it to the same artist. There is distinct advance in the treatment of every feature. But they both belong to the genuine Attic school of sculpture and shew very little Ionian influence. The round head with its *taenia* instead of *stephane*, the broader proportions, the direct gaze, and every feature of the face are sure signs of pure Attic origin. There is a distinct reaction against merely superficial treatment, and in favour of dignity and simplicity. On internal evidence, then, we should feel at once disposed to accept Studniczka's restoration of the basis signed by Antenor, who was the leading sculptor of the decade 510—500, which saw the establishment of the democracy. It is just in such a period of political revolution that an artistic revival might most naturally be expected. The connection of plinth and basis has been condemned by E. Gardner on the following grounds. Although the plinth will fit into the space hollowed in the top of the basis, it still projects above it. Also although the large socket-holes within the hollow on the basis and on the bottom of the plinth can be made to correspond, a smaller hole for a central pin in the centre of the larger hole cannot be brought into exact correspondence with a similar small hole in the large hollow on the under side of the plinth.

It may be replied that the first objection is immaterial, since there is no rule for making the plinth level with the base, cf. the *Moschophoros*, and that the second objection is inconclusive, since it is not certain that the two smaller holes were intended to correspond. So small a pin would have had no effect on the rigidity of the statue, and there may well have been two pins, above and below, each fitting into the material that filled the opposite large hollow. Two pins would be stronger than one. It is impossible, however, to follow Studniczka in his further attempt to prove an identity

of origin between the *Kore* and the Tyrannicides of Naples. Graef pointed out the fallacy of this comparison, and, in any case, the likeness would be immaterial, since the Tyrannicides of Naples are certainly copies of the later work of Kritios and Nesiotes, not the original group of Antenor. Sophoulis wished to see in the *Kore* the earliest of the whole series, but an examination of the technical details makes it obvious that it is among the latest of them. The statue clearly belongs to the Attic revival of the last decade of the 6th century (cf. *Introd.* p. 23), and the connection with Antenor may be accepted as practically certain.

*Mus. d'Ath.* vi. : *Μνημεία*, pl. xv. : *Ant. Denkmäler*, pl. LIII. p. 42; B.-B., No. 22; Wolters, *A.M.*, 1887, p. 265; *id.*, *ib.*, 1888, p. 226; Kavvadias, *Εφ. Ἀρχ.*, 1886, p. 81, pl. vi. 4; Studniczka, *Jh.*, 1887, p. 135, pl. ix. 1; Sophoulis, *Εφ. Ἀρχ.*, 1888, p. 107; E. Gardner, *J.H.S.*, 1889, p. 278; *id.*, *ib.*, 1890, p. 215; Graef, *A.M.*, 1890, p. 1; Heberdey, *ib.*, p. 126; Lepsius, p. 71, No. 35; Collignon, *l.* p. 366, fig. 186; Overbeck<sup>4</sup>, *l.* p. 153, fig. 25; Murray, *Handbook of Gk. Archaeology*, p. 254, fig. 88; Pavlovski, pp. 218, 219, fig. 73 A and B; Tarbell, p. 149, fig. 90; Perrot, *viii.* p. 561 foll., pl. II.; E. Gardner, pp. 181, 182; P. Hermann, *Deut. Litt. Zeit.*, xxxv., 1903, p. 2164; Lechat, *Sc. Att.*, pp. 245 foll.; Klein, pp. 222, 253; Lermann, p. 75, fig. 34, pl. xii.; Schrader, *Arch. Marm.*, p. 27.

## 682. FEMALE FIGURE.

Found 5th and 6th Feb., 1886, N.W. of Erechtheum.

Legs and feet found separately and added by Schrader in 1907.

Island marble.

H. 1.825 m. (including plinth .025 m.).

Missing—right lower arm, left hand, part of neck, part of back, part of upper left arm, ends of himation folds, big toe of left foot, left knee, parts of legs, eyes, upper part of shoulder-locks. The figure is restored with plaster.

Damaged—surface of drapery, ears, nose, feet.

Inserted—eyes, right lower arm (in socket without dowel), upper parts of shoulder-locks, end of three shoulder-locks on left breast, end of inner shoulder-lock on right breast.



Put together from six large and nine small pieces. Head and neck; three pieces of back hair; main part of torso; left lower arm; piece of left thigh shewing gathered folds of drapery; three small pieces by right knee; large piece of both lower legs; three small pieces above feet; feet with plinth. The statue was made in two pieces, like No. 678, joining at the knees, where they were secured with dowels.

The pose and costume are of the ordinary Ionic type. The gaze is slightly lowered. The figure stands on a small plinth cut to the shape of the feet and sloping a little forward. Two holes at the back of the calves served for lead-runings to fasten the dowels joining the two parts of the statue.

The chiton is shewn by wavy double lines like No. 670, but of finer execution. It is sewn down the left arm.

The back of the sleeve at the elbow and the fulness in the armpit are shewn by deep folds well undercut with the drill. Its original surface was blue or green, not uncoloured, as Lermann supposes, and it has a neck-border of an elaborate green and red maeander, which appears on each side of the seam on the left sleeve. The cross-band of the himation shews overlapping zigzag folds, and the front folds are a little oblique on the left side. The loose zigzag border is deeply undercut, and raised a little with the drill. As in all the more elaborate statues, the little crinkly folds radiating from the brooches of the himation on the right shoulder are worked with great elaboration. A border-pattern of red, blue, and green maeander and stripes is visible on the right arm. Two small holes below the corners of the himation on the left side suggest that bronze tassels were attached. The field of the himation shews ornaments of blue or green rosettes, and more complicated honeysuckle patterns in red,



blue, and green; the border of the overfall has red and green squares between green and blue stripes. A girdle is visible, consisting of a red band with two green *guilloche* borders, and a little piece of the white surface of the himation above it. The *παρυφή* has a green and red double maeander with green squares. The vertical folds of the skirts are finely incised lines below the *παρυφή*, double raised lines above it on the left hip. A horizontal green stripe appears halfway down the legs. The lower border round the ankles is lost, but the drapery is only separated from the surface of the feet by a fine incised line. It is just the absence of plastic effect in such details that distinguishes Ionic from Attic or Peloponnesian work. The colour-scheme is particularly vivid at the back. The *Kore* wears red sandals similar to those of No. 672, but visible here on the instep, where there is a hole for the bronze latchet. Two green triangular ornaments appear on the laces going round to the heel. She wears also a green carved bracelet on the lower left arm, and heavy round earrings with a green pattern.

The hair is combed downwards from the crown of the head above the *stephane* in wavy lines. The *stephane* is decorated with a green pattern. The *meniskos* is preserved to a height of '65 m., and is square in section. The fringe consists of 23 hanging locks, divided into wavy strands and ending in spirals, with an upper fringe of 25 wavy zigzag spikes parted in the middle.

Just above the spirals of the lower fringe is a row of 22 small holes for fixing a bronze diadem of some kind. Behind falls a mass of twelve zigzag locks with free ends, and four spiral ringlets decorate each shoulder. These were attached by bronze pins behind the ears and on the breast, and four of them had free-hanging ends similarly fastened on the breast.

The head is very tall and egg-shaped with eyes lower than the centre. The forehead is curved, and the nose makes an angle with it; the eyes are slanting with black brows, and the balls inserted as a flat plate, probably of glass. Chin and cheek-bones are prominent. The curved mouth ends in dimples, and oblique lines from the nostrils outline the cheeks. The nose is thin, the ears delicately carved. The



face has a bony structure and is finely finished. The hollow in the middle of the upper lip is sharply outlined, the lower lip is divided in the middle. The dividing line of the lips is carried even beyond the corners of the mouth. The neck is long, the shoulders narrow, the bosom prominent, the figure tall and thin. The muscles of the legs are well indicated, and the toes are bony.

This figure is the most elaborately decorated of the whole series of *Korai*, and shews all the Ionic features without any Attic admixture. It is the finest of all the imported Chiot statues. The hair in particular reaches the acme of elaboration. Lechat compares it for delicacy with the little figure No. 675, and, like Homolle, with the *Karyatides* of the Siphnian treasury at Delphi for its general features. In date its technique proves it to be one of the latest of the imported figures.

*Mus. d'Ath.*, pls. III. and IV.; *Μνημεῖα*, pl. XVIII.; *Ant. Denk.*, pl. XXXIX., p. 29; B.-B., pl. 458; *Gaz. des Beaux-Arts*, XXXIII., 1886, p. 417; Lepsius, p. 69, No. 14; Collignon, I. p. 347, pl. I.; Murray, *Handbook*, p. 251, fig. 86; Overbeck, I. p. 192, fig. 41<sup>2</sup>; Pavlovski, p. 205, fig. 65; E. Gardner, p. 166, fig. 28; Tarbell, p. 151, fig. 92; Perrot, VIII. p. 589, fig. 295; Kalkmann, *Jb.*, 1896, p. 36; Collignon, *Polychromie*, p. 28, fig. 2, pl. II.; Hofmann, *op. cit.*, pl. III. 47; Joergensen, pl. II.; Lechat, *Au Mus.*, p. 315, fig. 22; *id.*, *Sc. Att.*, p. 219; Homolle, *B.C.H.*, XXIV., 1900, p. 606; Klein, p. 244; Lermann, pls. XIV., XV.; Schrader, *Arch. Marm.*, p. 17, figs. 14—18.

### 683. FEMALE FIGURE.

Found in 1882, E. of Parthenon.

H. 805 m. above plinth.

Missing—ends of fingers of right hand with gathered drapery, head of bird in left hand.

Damaged—back, left arm, left leg, back of right leg, *stephane*, breasts.

Put together from four pieces—head, body to hips, hips to middle of lower legs, plinth, feet, and lower part of legs.

Inserted—upper part of bird (missing).

The figure stands upright on a small round plinth with the right foot slightly advanced; the right hand holds the



gathered skirts to the side, while the left holds a bird close to the body. The head is erect. The plinth measures 20 m.  $\times$  17 m., and was fastened to the base by three clamps, one on each side and one in front.

The costume consists of a single Ionic chiton with *kolpos* like No. 670. It is shewn as usual by wavy lines above, and below is gathered in a heavy *παρυφή* between the legs, as well as held out at the side by the right hand. The material is indicated by thick and slightly undulating folds. It is sewn down the arms, and shews a border pattern of light blue palmette and lotus on both arms, the neck border and in the field. A maeander pattern decorated the *παρυφή*, but all colour has

wellnigh disappeared. On the feet are red pointed shoes, with traces of blue on the instep above them.

The hair is combed down from the crown over the back of the *stephane* in twelve zigzag locks behind, shewing several superimposed layers at the back of the neck. There are no shoulder-ringlets, and the fringe consists of a large roll of vertical zigzag locks. Red is preserved on the hair. There was no *meniskos*, and the pattern of the *stephane* has disappeared.

The face is heavy and fleshy with prominent features. The eyes are oval and level. Brows and lids shew the customary black lines, the pupils consist of a yellow ochre ring with black centre and black outline, and the lips are red. A curved line runs obliquely from each nostril, outlining the cheek, and giving a certain resemblance to the expression of Nos. 643 and 672. The mouth shews a similar resemblance, straight with sharp corners, and with the

division of the lips bow-shaped. The ears are high, and had earrings painted in green on the lobes. The shoulders are broad, the bosom prominent, and the head large in proportion to the figure. The legs from the knee are particularly short. The face preserves the olive tone due to the *γάνωσις*, or treatment of the marble surface. On the right wrist appear two strings from under the sleeve of the chiton, but their interpretation is doubtful, and they are not visible on other statues.

The figure was at first interpreted as Aphrodite on account of the bird, but appears to fall in the ordinary category; No. 685 also carries a bird in her left hand. The statue has also been called naturalistic, and even thought to be the representation of a negress. This is due partly perhaps to the rather clumsy workmanship and curious facial expression, partly no doubt to the shoes and hair. But the hair can be paralleled by No. 687, the face closely resembles Nos. 643 and 672, and doubtless, if more of the *Korai* had their feet preserved, the shoes could be paralleled too. In any case a preference of negresses for red shoes could hardly be established for the 6th century B.C.

It is noteworthy that the material of the statue is Pentelic marble. This proves an Attic origin, which might also be inferred from the individualistic nature of the work. It must belong to the Attic-Ionic period.

Mylonas, *Εφ. Ἀρχ.*, 1883, pp. 42, 182, pl. viii. 2; *Μνημεῖα*, pl. xxvi.; Lepsius, p. 73, No. 55; Kalkmann, *Jb.*, 1896, p. 29; Collignon, I. p. 354, fig. 179; Pavlovski, p. 210, fig. 68; Tarbell, p. 150, fig. 91; Perrot, viii. p. 579, fig. 291; Lechat, *Au Mus.*, pp. 156, 193, 202, fig. 11; *Sc. Att.*, p. 232; Klein, p. 275; Lermann, pl. xx., below.

#### 684. FEMALE FIGURE.

Greater part found in 1882-3, E. of Parthenon. Lower part of torso added by Schrader in 1907, who has identified also the right foot, inventory No. 501.

Island marble, with right arm inserted in Pentelic.

H. 1.19 m.

Missing—left shoulder and arm, the greater part of the legs, the right hand.





Damaged—nose and most of drapery.

Inserted—right lower arm (*in situ*) with tenon, but no dowel.

Put together from ten pieces—head: fragment reaching to waist behind, and including neck to collar-bone on the right, and left breast in front; right breast; right shoulder to elbow behind; right lower arm and elbow. To these Schrader has added a large section of the body down to right knee and middle of left thigh; two smaller pieces of the right knee; the left breast; himation folds on the right side.

The pose is the usual one with head erect.

The costume consists of Ionic chiton and himation with the epiblema in addition. The latter garment falls over the shoulders

like a scarf, reaching to the waist behind; the right end is then rolled round the extended right lower arm.

The chiton is shewn by the usual wavy lines above. It was green originally with a green meander border. The himation falls in vertical folds in front and has an overfall of zigzag folds over the cross-band. It is fastened as usual on the right shoulder only. The girdle is visible in front. The epiblema is distinguished by its broader folds, and shews on the right arm a border pattern of green stripes with red zigzags between. The spots of red on the statue are not original, but accidental. The wide *παρυφή* has traces of a green pattern, and the himation shews traces of green and red ornament in the field, probably green diamonds with red quatrefoils in the centre, and a green border on the cross-band folds. The hanging folds are deeply cut, and undercut below.

The hair is combed down from the crown of the head in fine wavy lines. There is a hole for the *meniskos*.



The *stephane* is round, not curved in the usual way, and shews a red and green lotus and palmette pattern. The fringe consists of zigzag undulations with side coils over the temples. At the back is a square mass of fine wavy strands, and three ringlets of wavy strands fall on each shoulder. The triangle on the shoulders between back and front hair is flat and decorated with wavy incisions. No colour is preserved on the hair. A carved pearl necklace is worn, and a carved green bracelet on the right wrist. The ears are decorated with concave earrings adorned with a central boss and a green and red rosette or wheel pattern.

The head is round and the face heavy. The eyes are long straight narrow ovals with the usual scheme of painting. The tear-ducts are prominent. The mouth is straight, the division of the lips very subtly carved, and the corners slightly drooping. Chin and cheek-bones of normal prominent type. The ears are finely carved. The shoulders are broad, the hips narrow.

The statue shews an Ionic eye with an Attic mouth, Ionic hair and Attic *stephane*, Ionic drapery, and an Attic head. In general style and execution it is one of the masterpieces of archaic art, and while undoubtedly belonging to the mixed Attic-Ionic school, it clearly belongs to a late period. Winter compared it with No. 686, but Lachat is right in drawing a sharp contrast. There are marked differences in the eyes, hair, and the general type, the one being very elaborate, the other very simple. At the same time, there is not the fundamental difference Lachat would see. Both shew the same Attic head and general type of features, but the one is infected with Ionic influence, the other with Peloponnesian. It would seem certain on stylistic grounds that No. 684 is later than No. 681, and therefore we have evidence for an Ionic school after the Attic revival. Cf. *Introd.* p. 27. Lachat makes a happy comparison between No. 684 and what we know of the *Sosandra* of Kalamis. It was undoubtedly Kalamis who kept up the Attic-Ionic tradition in the 5th century. A small copy of the head, No. 641, shews that the statue was a favourite one.

Mylonas, *Εφ. Ἀρχ.*, 1883, p. 41, No. 10; *Mus. d'Ath.*, pl. xiii.; *Μνημεία*, pl. xvii. 1; Phillos, *Εφ. Ἀρχ.*, 1883,

p. 97, pl. vi.; E. Gardner, *J.H.S.*, 1887, p. 174; Studniczka, *A.M.*, 1886, p. 352; Winter, *Jb.*, 1887, p. 216, pl. xiii.; Joergensen, pl. i.; Collignon, i. p. 355, pl. vi. 1; Overbeck<sup>4</sup>, p. 196, fig. 49; Pavlovski, p. 233, fig. 82; E. Gardner, p. 173, fig. 31; Tarbell, p. 153, fig. 94; Perrot, viii. p. 591, fig. 297; Lechat, *Au Mus.*, p. 368, fig. 38; Lepsius, p. 69, No. 17; Klein, p. 278; Lermann, pl. xx., above; Schrader, *Arch. Marm.*, p. 33, figs. 29, 30, 31.

# 685. FEMALE FIGURE.

Found in 1888, S.W. of Parthenon.

Parian marble.

H. 1.25 m.

Missing—right lower arm, left hand, right leg above ankle, left leg from mid-shin, bird in left hand.

Damaged—*stephane*, nose, chin, ends of drapery.

Put together from six pieces—head; body in three pieces divided at waist and knees; lower left arm; and end of drapery. The two latter pieces were added by Schrader.

Inserted—both lower arms, the right with dowel as well as tenon.

The pose is upright with left leg advanced, and both lower arms extended. The drapery fits tightly round the legs. The head is erect.

The figure wears the ordinary Ionic chiton and himation. The skirts are not touched by either hand, and the *παρυφή* hangs between the legs. The

surface of the chiton was green (not red as Lermann gives it) with a light red meander border. It is sewn down the left arm, and hangs in impossibly elaborate folds under the left elbow. The himation shows a single wavy fold hanging over the cross-band, and the front folds hang obliquely on the left side. It has a border pattern of red meanders with blue stars and spots and two blue stripes. There are also crosses



in the field. The *παρυφή* has an elaborate pattern of green and red squares, and there are traces of a green and red girdle. The folds of the skirts are shewn by fine vertical lines, and fit as if made of elastic. The figure wears a carved bracelet on the left lower arm, over which appears the tail of the bird which was held in the left hand.

The hair is dark red, combed across the head above the *stephane* in broad flat waves. The *stephane* curves very slightly, and has a red and green meander pattern. In front of it are four holes for a bronze crown or wreath. Above is a hole for the *meniskos*. The fringe is waved, with zigzag locks; a square mass of zigzag locks falls behind, and four similar ringlets fall on each shoulder.

The head is egg-shaped, with heavy jaw, and straight, narrow mouth and eyes. The red rings of the pupils are preserved and a black line on the left eyebrow. The mouth is ended by slight downward cuts. Oblique grooves start from the nostrils. The ears are normal, with round earrings on which is a green rosette on a red ground. The figure is very tall and slim in Ionic fashion, and the general impression is similar to No. 671. The Attic eyes and mouth shew that we have here another member of the mixed school, but the Ionic influence is predominant, and the work must be decidedly earlier than e.g. No. 684.

Δελτίον, Oct. 1888, p. 181; Wolters, *A.M.*, 1888, p. 438; Lechat, *B.C.H.*, 1889, p. 145; *Μνημεία*, pl. xvi. 2; Bulle-Hirth, pl. xxix. 2; Lepsius, p. 67, No. 4; Pavlovski, p. 240, fig. 84; Perrot, viii. p. 597, fig. 300; Lechat, *Au Mus.*, p. 156, fig. 10; *Sc. Att.*, p. 235; Klein, p. 278; Lermann, pl. vi.; Schrader, *Arch. Marm.*, p. 37, figs. 33, 34.

#### 686. FEMALE FIGURE.

Found in 1882, E. of Parthenon.

Parian marble.

H. (top of head to left hand) .58 m.  
to which probably belongs

#### 609. Leg and feet of female figure on inscribed base of Euthydikos.

Found in 1886 or 1887 near the Erechtheum.





Parian marble.

H. (above base) .415 m.

Missing—right lower arm, body from waist to above knees, fingers of left hand, gathered folds of drapery, left ankle.

Damaged—End of nose, ears, shoulder ringlets, top of head, end of left sleeve. The hair at the back is blackened by fire.

Inserted—right lower arm.

Put together from eight pieces—(No. 686) head and bust; body in two vertically joined fragments; left arm; left hand; (No. 609) knees; legs to ankles; feet, ankles, and base.

The left ankle is restored in plaster.

In the middle of No. 609, between the legs, there is a small hole a few millimetres deep.

The connection of Nos. 686 and 609, made by Winter, is now generally accepted, and is based on identity of scale, material, and style. Mme. Lermann suggested that No. 609 would belong better

to No. 674, but Schrader has identified the left foot of that statue.

The pose is normal with head erect. The figure stands on a small oblong plinth (.30 m.  $\times$  .197 m.), which is let into a round capital with lead. This capital is inscribed in Attic characters *Εὐθυδικὸς ὁ Θαλιάρχου ἀνέθεκεν*. The letters are painted red. The capital is about .27 m. high (diameter of abacus .375 m., of shaft .21 m.) and is cut off below. For these capitals as bases cf. Borrmann, *Jb.*, 1888, p. 269. No coloured decoration is preserved on the base.

The costume consists of Ionic chiton and himation. The former shews no folds on left breast and shoulder, and is only separated from the neck by a slight incision. The slack of the sleeve in the armpit is heavy and flat. The cross-band of the himation consists of fine regular longitudinal folds, narrow at the shoulder, and wide on the left breast. The front



fold of the himation are flat and vertical. The skirts are also flat with the radial folds from the left hand shewn by simple incisions on the left leg only. The skirts make a semicircle on the plinth behind the feet, which are bare. No colour or decoration survives on the himation, but the chiton shews a decoration of horizontal bands on the left shoulder. Of these the best preserved is the second from the top, consisting of a row of four-horsed chariots in very faint black outlines, apparently drawn with a pen or fine brush. Originally there was a ground-colour over the whole surface on which the bands stood out with polychrome patterns, but now only a few outlines are left. This scheme of decoration is not paralleled elsewhere in the Acropolis sculpture, but is common in vase paintings of the 6th century, cf. in particular the François vase.

There is no *stephane* round the head, but a soft band wound twice round the hair, and tied at the back with the ends hanging down. This band shews the remains of a meander pattern. There is no *meniskos*. Above the band are smooth concentric waves. Behind is a square flat mass of hair horizontally divided. On the forehead the hair is parted and waved behind the ears, the side-locks being very deeply undercut. Three thin wavy locks of three strands fall on each shoulder. The outer two of these are undercut so as to hang freely between head and shoulders without being inserted, as in No. 682. The small holes of the drill are visible along the side of all the ringlets. There is no colour preserved.

The face is oval with heavy chin, the head round. Eyes and mouth are level. The eyelids are thick, and the red rings of the pupils preserved. The lips are red, and turned down at the corners, giving a pouting expression to the face. The forehead is flat, the eyebrows sharp. A sharp line separates lids and brows. The ears are high, finely worked, and without earrings. The cheeks are flat, except round mouth and nostrils, and shew none of the ordinary Attic or Ionic prominence of cheek-bone and chin. The shoulders are sloping, the breasts very high, the limbs rounded. The treatment of the neck, and especially of the collar-bones, and the hollow in the centre between them, marks a technical advance. The

feet are very delicately carved, and are less bony than those of No. 682. The nails are semicircular, not triangular like No. 672, or quadrilateral like No. 682.

The statue is remarkable for its simplicity of treatment in comparison with the elaboration of the greater number of the *Korai*. With the exception of eye and cheeks, the head might be called Attic, but these features at once challenge comparison with the Peloponnesian type observed in heads Nos. 644 and 699, and shew that we have here a complete reaction against the Attic-Ionic school, and a clear example of Attic work infected with Peloponnesian influence. A resemblance has always been noticed between this statue and the ephebe's head No. 689, though it is distinctly earlier in technique. It has been compared by Winter with No. 684, but Lechat has pointed out the obvious differences in style.

This statue then is of supreme importance in the chronological study of early Attic art, as it marks more clearly than any other the arrival of the second great foreign influence in Attic sculpture, that of Argos. It is the direct forerunner of No. 689. Compared by Winter and Graef with the Peitho of the E. frieze of the Parthenon, it clearly foreshadows many Pheidian features, cf. Introduction, p. 25.

Mylonas, *Ἐφ. Ἀρχ.*, 1883, p. 44, No. 25 (misprinted 26); *Mus. d'Ath.*, pl. xiv.; *Μνημεῖα*, pl. xvii. 2; B.-B., No. 459, 2; *Gaz. Arch.*, 1888, pl. vii.; Winter, *Jh.*, 1887, p. 216, pl. xiv.; Graef, *A.M.*, 1890, p. 33; P. Paris, *La Sculpture grecque*, p. 129, fig. 53; Collignon, l. p. 356, pl. vi. 2; Murray, *Handbook*, p. 252, fig. 87; Overbeck<sup>1</sup>, l. p. 196, fig. 43<sup>2</sup>; Pavlovski, pp. 237, 8, fig. 87<sup>1,2</sup>; E. Gardner, pp. 187, 8, fig. 37; Tarbell, p. 154, fig. 95; Collignon, *Polychromie*, p. 33, fig. 3; Perrot, viii. p. 592, figs. 298, 299; Lechat, *Au Mus.*, p. 364, fig. 37; *Sc. Att.*, pp. 353, 4, note 2; Klein, p. 280; Lermann, p. 68, note 1.

#### 687. FEMALE FIGURE.

Body known since visit of Lebas in 1843.

Head found in 1882, E. of Parthenon.

Island marble.

H. .61 m.



Missing—right hand and wrist, left arm from above elbow, legs from left knee and below right knee.

Damaged—face, hair, edges and hanging folds of drapery. The top of the head is cut off obliquely towards left ear. The figure is blackened by fire about the neck and shoulders.

Put together from two pieces—head and body.

The neck is partially restored in plaster.

There is a hole on the top of the head, probably for fixing the separate upper part, which may have been a restoration after an ancient break.

The pose is erect, with left leg advanced, left lower arm extended, right arm hanging by side. The arms are thus the converse of No. 671. The gaze is downwards.

The costume consists of Ionic chiton and himation. The chiton has not only a *kolpos*, which is raised in triangular fashion in the middle, but also a short overfall on the bosom like No. 688. Examples of this overfall in sculpture are confined to these two statues, but are visible on vases (cf. Kalkmann, *Jb.*, 1896, p. 23, fig. 3). The *παρυφή* hangs straight between the legs. The wavy lines of the chiton appear on the skirt as well as on the upper part in this statue only. The himation is worn like a shawl over both shoulders, hanging low behind. The fall over the arms is here correct, not as in No. 671. It is treated in smooth flat folds. There are no painted patterns visible.

The hair is waved above the *stephane*, which is very slightly curved, and has a palmette and lotus pattern, probably in red, on a green ground. It falls behind in a semicircular mass of eleven zigzag locks, and in three wavy ringlets on each shoulder. The fringe is a heavy roll of undulating locks like No. 683. The hair is coloured yellow ochre, and is darker at the sides of the fringe where it is thickest. Lermann suggests that this is a naturalistic detail,



but that seems rather dubious. The artist is however individualistic in other respects.

The eyes protrude, and are of Attic-Ionic type. The red ring of the eyeball is preserved. The mouth shews the archaic smile, and ends in heavy dimples. Lateral grooves from the nostrils outline the cheek-bones. The ears are low, with round red- and green-patterned earrings. The figure is stiff and square, the bosom is hardly indicated, the folds are superficial and without use of the drill. Lechat compares the face with a head from Eleusis, published in *'Eφ. Αρχ.*, 1883, pl. v. It clearly belongs to the Attic-Ionic period, and, though a work of some originality, is not of great artistic merit.

Lebas-Waddington, *Voy. Arch., Mons. Figs.*, pl. II. 2; Beulé, *La Sculpt. avant Pheidias*, p. 102; Heller, *Ausgrab. auf der Akropolis*, note 46; Müller-Schöll, *Arch. Mit. aus Griech.*, p. 24, No. 5; Sybel, No. 5007; Mylonas, *'Eφ. Αρχ.*, 1883, p. 41, No. 21; Lepsius, p. 68, No. 10; Studniczka, *A.M.* XL, 1886, p. 356, pl. IX. 2; Friederichs-Wolters, No. 12; Pavlovski, p. 193, fig. 58; Kalkmann, *Jb.*, 1896, p. 24; Lechat, *Au Mus.*, pp. 164, 170, fig. 12; *Sc. Att.*, p. 236.

### 688. FEMALE FIGURE.



Body found in 1889 in the Propylaea. Head known before 1885 (probably found in 1882 during Stamatakis' excavations in the Propylaea).

Pentelic marble.

H. 51 m.

Missing—lower arms, legs from lower part of thighs.

Damaged—nose, chin, drapery, especially on the legs.

Inserted—both lower arms; the right has tenon in place with dowel-hole.

Put together from two pieces—head and body.

The figure stands upright with head erect. The legs apparently were together. Both lower arms were outstretched.



The costume consists of Ionic chiton and himation. The former shews the same small overfall on the bosom as No. 687, and has a very low *kolpos* visible right at the bottom of the statue. Similar *kolpoi* as low as the knees may be seen in Kalkmann's article in the *Jahrbuch* for 1896, pp. 25, 29, figs. 5 and 11. The folds of the chiton are not wavy but straight, and probably there was no *παρυφή*. On the sleeves, instead of the formal radial folds from the pins, a naturalistic treatment is attempted. Similarly the himation, worn like a shawl over both shoulders, is treated with greater realism, being bunched at the back of the neck over the hanging mass of hair, and shewing a less stylistic arrangement of folds. No colour or patterns are preserved.

The hair is combed downwards from the crown of the head in concentric undulations. There is no *meniskos*. The *stephane* is small and probably round not curved, but its shape at the back is hidden by the back hair. There are traces of green on it. The front hair is parted and waved to the side with coils falling over it on the temples. There are no separate shoulder locks, but a thin ringlet of four strands falls at the side of the neck on each shoulder, and disappears under the himation. Traces of red colour are visible.

The head is round, the face square and heavy at the chin. The eyes are level and oval in shape with thick lids like Nos. 686 and 689. They are outlined with black, and shew traces of black pupils. The brows are sharp, the mouth straight with lips terminated by cuts. The cheeks are flat, though the chin juts out strongly. The ears are small and deeply cut, without earrings. The figure is stiff and square, but the bosom is well moulded, and the neck muscles treated in the developed style of No. 686.

In considering the date of the statue, it must be borne in mind that it is not the work of a first-rate artist. There is no Ionian influence at all, but the Dorian traits of No. 686 are repeated. The shoulder ringlets and the drapery shew an advance in technique on that statue, and the drapery belongs to a later fashion. The statue was not found in the *Perserschutt*, but in the Propylaea, i.e. it was thrown into the foundations of that building in 438 a.c. It

might of course have been lying about for some time, and it certainly shews signs of weathering, but Heberdey's view that it is a post-Persian offering seems highly probable. In this case it is clear that the series of *Korai* did not end in 480, but was continued, at any rate for a short time, after the return of the Athenians to their city.

Δελτίον, May, 1889, pp. 85, 106; Wolters, *A.M.*, 1889, p. 122; E. Gardner, *J.H.S.*, x. 1889, p. 265, fig. B; Pavlovski, p. 197, fig. 59; Perrot, VIII. p. 587, fig. 294; Lechat, *Au Mus.*, pp. 164, 170, fig. 13.

### 689. MALE HEAD.



Found N.E. of museum in Sept., 1887.

Parian marble.

H. 245 m.

Preserved to centre of neck in good condition. The head is bent forwards and towards the right shoulder.

The hair is combed down from the crown in fine ridged wavy lines, twisted behind each ear in two thick plaits, which are wound round the head, and tied under the fringe in front. Concentric waves round the head are also visible. The side

hair from the temples is brought back over the ears and twisted in behind. The fringe itself falls quite straight in front, ending in unsymmetrical curls low on the forehead. The fine hairs below the plaits on the neck are painted in black and yellow, not incised. The fashion of the hair is best paralleled by the Apollo on the Omphalos, and on vases of Euphronios. Another fragment in the Museum, No. 308, has the same coiffure. On the top of the head is a hole .012 m. in diameter, .031 m. deep, intended for a *meniskos*.

The eyes are straight with prominent ducts, and with a slight Attic arch of the upper lid, which is broad and heavy. The mouth is straight and terminated by downward grooves

from the lip-corners. Red is visible above the eyelids and on the lips, and the lashes are painted in black on the insides of the lids. The hair is a yellow ochre colour, and the eyeballs are painted with a yellow ring between a black dot and a black outline. The face is very delicately modelled without over-emphasis of any feature, but the effort to avoid the archaic smile has resulted, as in No. 686, in a pouting and mournful expression. The ears are very delicate, and of the crescent shape visible in Nos. 698 and 699. There is some general resemblance with No. 686, especially in the pouting expression, but every detail of modelling exhibits a great advance in technique. As compared with No. 698, it is much softer in treatment, and of a different shape. The proportions of the three divisions are nearly equal, and the head is higher and deeper. It has some resemblance to, but is distinctly earlier than No. 699, not shewing so much swelling of the occiput, and lacking the fine modelling of the eyes, and the oval face of the latter. It has been compared by Sophoulis with the Apollo of the Olympia pediment, but the resemblance does not extend to detail. To the ephebe heads of Euphronios there is a closer resemblance, not only in the arrangement of the hair, but in the general structure of the face. Perhaps the closest parallel is a small bronze head (*Mus. d'Ath.* xvi.) also found on the Acropolis. The face of the latter is thinner and more pointed, but the shape of the head, and the proportions of the three divisions are the same. The eyes and mouth are treated with great similarity. Furtwängler has suggested Hegias as the author of this head on the strength of the resemblance to the Apollo of Mantua. No. 689 belongs clearly to a different school from No. 698 which is connected with Kritios, but Hegias remains a symbol rather than a reality.

Peloponnesian influence is visible in the treatment of the mouth and eyes, while the shape of the head is purely Attic. At the same time the delicacy of finish and the rather affected pose is Ionic in style, and thus we have all the evidence of eclecticism which we should expect in the master of Pheidias.

The question of date largely depends on the question



whether the head is pre-Persian or not. The stratum in which it was found is not conclusive (Kavvadias and Kawerau, *Ausgrab. der Akrop.* (1907), p. 32) and its style seems a decade or so later than 480, but it is difficult in the case both of this head, and of the statue No. 698, to account otherwise for their excellent preservation.

Wolters, *A.M.*, 1887, p. 266; Lechat, *B.C.H.*, 1888, p. 239; Studniczka, *A.M.*, 1887, p. 373; *Gaz. Arch.*, 1888, p. 41; Winter, *Jb.*, 1887, p. 233<sup>2</sup>; Jane Harrison, *J.H.S.*, 1888, p. 122, fig. 3; Sophoulis, 'Εφ. 'Αρχ., 1888, p. 81, pl. II.; Lepsius, p. 71, No. 37; *Μνημεία*, pl. xxviii.; B.-B., No. 160; Bulle-Hirth, Nos. 54, 55; Furtwängler, 50th *W.F.P.*, p. 151; Lechat, *Au Mus.*, p. 374, fig. 39; *Sc. Att.*, p. 362; Overbeck<sup>4</sup>, i. p. 200, fig. 49; Collignon, i. p. 362, fig. 184; E. Gardner, p. 189, fig. 38; Tarbell, p. 155, fig. 96; Pavlovski, p. 150, fig. 43; Perrot, viii. p. 643, pl. xiv.; Klein, p. 282; Lermann, p. 131, fig. 43.

The suggested torso (Wolters, *A.M.*, 1887, p. 266; Graef, *A.M.*, 1890, p. 21, No. 7; Kalkmann, *Jb.*, 1892, p. 131, fig. 3), clearly does not belong.

## 690. NIKE.

Found Feb. 5th and 6th, 1886, N.W. of Erechtheum.  
Parian marble.

H. 1.40 m. (incl. plinth .04 m.—.045 m.).

Wing-holes—length .17 m., breadth .04 m., depth .11 m.—.15 m.

Missing—upper part of head and whole of face, right arm from elbow at back and mid-biceps in front, left arm, shoulder, breast, and side, oblique section from waist to mid-thigh on left side to mid-thigh to knee on right side (restored in plaster), both legs from knees, and wings.

Damaged—the lower part of the drapery is split and calcined by fire, the flying himation fold is broken.

Inserted—the wings in deep mortices at the back of the shoulders.

Put together from six pieces—main part of torso, small fragment of left chest and shoulder, end of flying himation fold, oblique section of legs, left knee, and lower drapery with





plinth. The section restored in plaster is too wide, making the figure rather too tall.

A female figure is represented in a running attitude facing right, but the pose is a great improvement on the archaic type of Nos. 691 and 693. From the size and remains of the plinth we can see that neither foot touched the ground. The figure was supported by the heavy central mass of drapery. This is the old convention, but it is further improved on here by leaving a rough space between the plinth and the bottom of the drapery, which was probably coloured blue, and helped to increase the illusion of free flight. The legs are in profile, but the upper part of the body is twisted so as to face the

spectator, while the head is even more distorted so as to glance back over the right shoulder. The right arm was bent across the body and held the lower drapery, the left was extended, and is restored by Reichhold as holding out a wreath. The plinth is small and rectangular (.33 m.  $\times$  .17 m.), cut away at the corners and projecting more on the right side. The rough piece above it is .04 m.—.05 m. high.

The figure wears the ordinary Ionic chiton and himation. On the back, where the wings fit, the surface is left smooth, and the question of adapting them to the drapery is not attempted. The chiton is distinguished from the neck only by the painted border. It shews the usual wavy surface on the left chest and shoulder. The himation is fastened on the right shoulder and arm in the ordinary fashion of the *Korai*. The small overlapping folds on the cross-band are elaborated even beyond the standard of Nos. 682 and 684.

The hanging folds are blown to the left by the motion of

the figure, and stream freely in the air. The folds of the skirts radiate from the centre of the body where they were grasped by the right hand. No colour is now preserved, but at the time of discovery, a red meander pattern could be detected on the neck-border of the chiton, and a blue and red border on the himation. Nine holes bored in the front of the neck shew where a bronze necklace with pendant was attached.

The hair shews blackening by fire but no colour. It is arranged in a simple knot on the nape of the neck consisting of finely combed strands. There are no shoulder locks. The modelling of skin and drapery alike, especially of the neck and the cross-band of the himation, is wonderfully fine and delicate.

The wings were inserted behind at an angle from the back and from each other, not straight out at the sides like Nos. 691, 693, and 694. One fragment of them survives in the wall-cases in Room IV., and shews a polychrome scheme of colour for the feathers. From it we can judge that the wings were not of the archaic up-curling type like those of the Sphinxes, Nos. 630 and 632, but pointed downwards like the bronze Nike in the National Museum (De Ridder, *Cat. des Bronzes d'Athènes*, p. 324).

The statue clearly represents a Nike, but the ordinary archaic type is here softened down to meet a later taste. Drapery and surface treatment represent the acme of Ionian skill. Studniczka at one time proposed to combine it with the Persian rider No. 606 in a Marathon trophy, but Winter demonstrated the incorrectness of this view. Lechat compares it with No. 627 for delicacy and elaborate treatment of the himation cross-band, Petersen and Sophoulis with the Iris of the Parthenon pediment. The raising of the edges of the himation folds brings it in line with No. 682 and the finer monuments of imported Chiot art. Without the head or feet it is difficult to fix its exact position, but the quality of workmanship and developed pose suggest the Ionizing school of No. 684 in Period III. Cf. p. 27.

Kavvadias, *Εφ. Ἀρχ.*, 1886, p. 77; W. Miller, *A.J.A.*, 1886, p. 63; Studniczka, *A.M.*, 1886, p. 356, note 1; Petersen, *ib.*, p. 380, pl. xl.c; Studniczka, *Siegesgöttin*, p. 10, pl. III.

fig. 10; Lepsius, p. 70, No. 27; Sophoulis, 'Εφ. 'Αρχ., 1888, p. 92; B.-B., No. 526 A, restored in text by Reichhold; Bulle in *Roscher's Lexicon*, III. p. 334; Studniczka, *Jb.*, 1891, p. 248; Winter, *Jb.*, 1893, p. 152; Pavlovski, p. 181, fig. 51; Lechat, *Au Mus.*, p. 380; *id.*, *Sc. Att.*, p. 393, fig. 31.

# 691. STATUETTE OF NIKE.



Found according to Kastriotis (Acrop. Cat.) in 1886 with No. 690, but according to Sophoulis in 1888. The *Δελτίον*, the *B.C.H.*, and the *A.M.* all announce the finding of a torso of Nike S.W. of Parthenon in Nov. 1888, and the *B.C.H.* (Lechat) gives the height as 40 m. This corresponds better with No. 691 than with No. 693, the other Nike statuette, and so we may conclude Sophoulis to be correct.

Island marble.

H. 39 m.

Missing—head, ends of wings,

both lower arms, right leg from below knee, left leg from above knee, and drapery from the same level.

Put together from two pieces, the right arm with front of wing being added to the main piece.

The surface of this piece is damaged by fire.

The pose is a converse of No. 690 and nearly identical with the Nike of Archermos in the National Museum. Head and body face the spectator, while the legs are in profile, and the motion is to the left. The wings were stretched out in a straight line right and left, and were of the early up-curling type. Light and dark stripes are all that remain of their decoration at the back. The left arm is bent across the body to hold the gathered drapery between the legs, and the right was extended and probably bent upwards at the elbow like several small bronze *Nikai* from the Acropolis (De Ridder, *Cat. des Bronzes d'Athènes*, pp. 324—27, figs. 316—320).



The costume consists of Ionic chiton and himation. The latter is fastened on left shoulder and down left arm, so that the chiton appears on the right breast and shoulder, contrary to the usual fashion of the *Korai*. The wide chiton sleeve hangs below the upper arm, and both this and the drapery on the right leg are pushed up by the wind, so as to leave the right leg bare. This is the usual convention in archaic Nike figures. The cross-band of the himation shews only parallel folds. The hanging folds swing out behind under the left arm.

The hair falls in a wavy mass with free ends behind and in fine thin zigzag locks on each shoulder. Both behind and in front it is blown back by the wind.

No colour is preserved. The statuette is probably the most archaic of the four Nikai in this room, but has a finely life-like and individual character owing to the efforts of the artist to indicate the effects of motion. Studniczka suggests that it belongs to the next generation after Archermos, a date which would suit it as an imported piece of Chiot art.

Δελτίον, Nov. 1888, p. 201; Lechat, *B.C.H.*, 1889, p. 142; Wolters, *A.M.*, 1888, p. 439; Sophoulis, *Ἐφ. Ἀρχ.*, 1888, p. 89, fig. A; Lepsius, p. 70, No. 29; Studniczka, *Siegesgöttin*, pp. 7 (note 2, No. 5) and 10, pl. II, fig. 8; Pavlovski, p. 180, fig. 53.

## 692. TORSO OF EPIHIRE.



Found S.E. of Acropolis in 1864.

H. .87 m.

Parian marble.

Missing—head, left arm from mid-biceps, right arm from mid lower arm, legs from below knee, penis.

Put together from three pieces—main torso, right thigh and knee, right lower arm.

The right arm was added in the summer of 1900, and also a head which has since been removed and placed on No. 633, where it certainly belongs.

The weight is mostly on the right leg, and the left leg is advanced. The



right arm is drawn back above and bent at the elbow, the left arm was probably in a similar position. The chest is expanded. The attitude is suggestive of an athletic pose.

The body is very tall and thin. The three vertical divisions of the torso measure .12 m., .22 m., and .12 m., which give a very disproportionate length between pectorals and navel. The modelling of the muscles is only slight. There seem to be traces of red colour on the nipples. The figure is youthful and slight without pubes, the sacral triangle is marked behind, and the *glutei* have lateral depressions. The navel is carved as a raised button under an arched fold of flesh, a treatment visible also in Nos. 302 and 698. The thighs are round and rather shapeless. Delbrück has attempted to prove that the statue belongs to a Parian school, and compares it with the Ptoan figure (*B.C.H.*, xi., pls. xiii. and xiv.) and with No. 145, which shews however a very different system of proportions. But we ought not to go further than to say that it does not correspond either with Peloponnesian canons or with Attic works of the Kritios type. It appears to be decidedly older than No. 698. The work is certainly suggestive of Ionian rather than Attic ideals.

Brunn, Decharme, and Pervanoglu, *Bull. dell' Inst.*, 1864, p. 85; Pervanoglu, *Bull. dell' Inst.*, 1867, p. 76; Sybel, No. 5101; Furtwängler, *A.M.*, 1880, pp. 25, 32; Pavlovski, p. 111, fig. 27; Delbrück, *A.M.*, 1900, p. 373, pl. xv. xvi. 2; Lepsius, p. 71, No. 40.

### 693. STATUETTE OF NIKE.

Found probably in Feb. 1886, N.W. of Erechtheum with No. 690 (cf. notice of No. 691). Head added since.

Island marble.

H. .435 m.

Missing—both arms and most of wings, both legs from above knees, ends of shoulder locks, lower drapery and plinth.

Damaged—face (features almost entirely erased), breasts, drapery in general.

Put together from three pieces—head and neck, body to hips with right thigh, left thigh and drapery.

Inserted—ends of shoulder locks.

The pose of the figure is nearly identical with No. 691,



but the left hand hangs by the side, and downwards from the extended elbow, instead of grasping the drapery. The gaze is downwards, and no effect of motion is given except by the traditional pose.

The costume consists of Ionic chiton and himation arranged like No. 691. The chiton shews traces of colour, and the himation has a border of red and green squares and maeanders on the hanging folds. Small folds overlap the cross-band of the himation in later style, and there are traces of green ornaments in the field. The *παρυφή* had a maeander pattern. The hang-

ing folds are firmly and deeply cut, but are not quite vertical. The skirts are caught up as usual on the right thigh. The wings had the feathers incised, and raised so as to overlap the next row, and red appears on the front of the wings. They are of the same type as No. 691.

The hair is combed straight back from the front of the *stephane* in a zigzag mass of ten locks with free ends down the back. Red paint is visible. Three wavy locks of two strands each fall on either shoulder. In front of the *stephane* is a waved, deeply-arched fringe with zigzag side-coils on the temples, and zigzag spiky locks above it, parted in the centre. On the crown of the head is a hole for the *meniskos*.

The head is full and egg-shaped, the eyes protruding but level. The mouth has an acute smile and thick lower lip. The ears are high, with round earrings. The breasts are prominent, the shoulders narrow. An ordinary Ionic type, perhaps a little later than No. 691.

Sophoulis, 'Εφ. 'Αρχ., 1888, p. 91, fig. B; Studniczka, *Siegesgöttin*, p. 7, note 2, No. 6; Lepsius, p. 70, No. 30; Pavlovski, p. 174, fig. 52.

## 694. TORSO OF NIKE.



Found in June, 1888, between the museum and the S. wall of the Acropolis.

Parian marble.

H. 76 m.

Missing—head, right arm from above elbow, left arm from mid-biceps, left breast, right leg from above knee, left leg, drapery from level of left knee.

Damaged—drapery in front.

Put together from five pieces—upper part of torso, right arm, left shoulder, lower part of torso from waist, lower right thigh.

Inserted—the figure is cut off sharply underneath through the left thigh, and still shews the protruding end of a large iron dowel run in with lead. Above this on the left side the body is also cut for the insertion of the left leg. There is no dowel-hole in this socket. Two large holes are visible in the front of the figure, one at the waist, and one, still filled with lead, on the left thigh on the surface of the hanging fold of drapery. It is difficult to determine what was attached in these holes. Marks of the drill are very evident all over.

The pose in general resembles that of Nos. 691 and 693, but like No. 690 the bending of the right knee is not so sharp. The right arm is lowered and holds the drapery up from the right thigh; the position of the left arm is uncertain. The wings are of the up-curling type, but separated on the back, with rounded ends where they join the body. The pose is probably identical with that of a small bronze from the Acropolis (De Ridder, *Catalogue*, p. 323, No. 808, fig. 314; Petersen, *A.M.*, 1886, pl. xi. c.; Collignon, t. p. 190, fig. 70; B.-B., cut in text of No. 526).

The costume is different from that of the other Nikai and any of the *Korai*, resembling the Athena, No. 140. It consists of a short-sleeved tight-fitting chiton, shewn with



a perfectly smooth surface, and distinguished from the neck by paint only, and a himation fastened like a Doric peplos with a single brooch on each shoulder. The folds of this himation are simple and heavy, radiating from the brooches, which were inserted in bronze, and open down the left side. The front angle and hanging folds of the Ionic himation are still preserved. The horizontal folds of the skirt stop abruptly at the back of the leg. There is no colour except at the back, where red paint is visible below the wings and on the hair.

There are no shoulder locks, and the hair falls in a simple semicircular mass behind with horizontal waves. It is left rough at the edges. The right breast is prominent and sharply pointed; the right thigh is remarkably thin. In general the statue shews good work, with the edges of drapery carefully raised, and much use of the drill, but it is not well finished. The neglected back looks as if it served some architectural purpose, and a position as akroterion is the most likely. The heavy iron dowel implies great need of support. As to the date, the similarity in costume connects it inevitably with No. 140, but it seems impossible to place it much later than 480 B.C. as it was found with earlier bronze objects and pottery and with the head of No. 698 in a stratum which, partly at any rate, consist of pre-Persian objects. It might be possible however to include them both in the decade 480—470 B.C.

*Δελτίον*, June, 1888, p. 104; Lechat, *B.C.H.*, 1888, p. 437; Wolters, *A.M.*, 1888, p. 227; Lepsius, p. 70, No. 28; B.-B., No. 526 a; Pavlovski, p. 183, fig. 54; Lechat, *Sc. Att.*, p. 371, fig. 30.

### 695. Relief.

Called "THE MOURNING ATHENA."

Found in June, 1888, S. of the Parthenon, built into the wall of a *poros* building, 20 m. below the surface.

Parian marble.

H. 54 m. Br. 31 m. to 315 m. Thickness 05 m.

Relief depth up to 016 m.

There is a slight moulding above and a small plinth below (H. 013 m.).





Missing — top left corner, most of left lower arm of Athena (restored in plaster).

Damaged—drapery and right hand.

Put together from two pieces with the join across the neck of Athena.

Athena is represented facing right and leaning on a staff or probably a reversed spear, which she holds in her left hand, while the right rests on her hip. Her weight is on the right foot, with the left drawn back and raised on the toes. Her head is lowered

till it almost touches her left hand, and the body is twisted a little forward at the hips. In front of her, on the right side of the relief, is a small rectangular *stèle* (H. .24 m.; br. .04 m.; thickness .007 m.), which is now quite plain.

The goddess is clad in a plain Doric peplos pinned on the shoulders and reaching to the ankles, with an overfall down to the hips, above which is tied the girdle, represented by a mere incision. She wears no aegis, but has a helmet of Corinthian type with two crests. The heavy vertical folds, which shew the thick material of the peplos and quite hide the contour of the limbs, fall not perpendicularly but parallel with the slightly sloping line of the body. The hair is parted, and waved behind the ears. The modelling is careful and accurate, the eye in correct profile, and the pose lazy and simple. The bare feet belong to the Peloponnesian convention with the second toe longest, and the only trace of archaism is the angle of the folds.

The background was once dark blue, and the cornice had a painted design, but slight traces only were visible on discovery, and these have since disappeared. No paint or design appears on or above the *stèle*, and its meaning must therefore remain obscure. Several suggestions, however, have been made:—e.g. Athena mourning over a monument to her dead citizens, Athena guarding a battlement, Athena

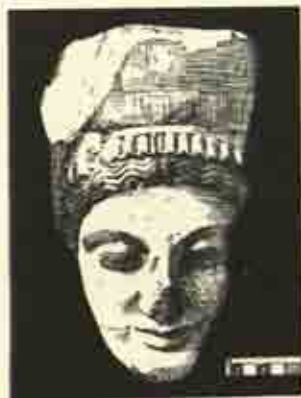
guarding a *stele* with laws or accounts engraved upon it, or (the view of Lechat) Athena watching over the youthful Erichthonios, represented in colour on the top of the *stele* in his cradle. This view is based on a lamp from the Passin collection (cf. article mentioned below, fig. 1), and the Finlay vase (Benndorf, *Gr. und Sicil. Vasen*, pl. xxxi. 1). But the lamp is probably a forgery, traces of colour are hardly perceptible above the *stele*, and the *stele* itself is not like a base. Besides, if the important figure of the child was only painted, why should the basis of it be carved? The battlement is highly improbable, and there are no traces of any inscription to justify an *urkunden-stele*. Nor, it may be said, does the attitude of Athena necessarily indicate mourning. Two recent views may be added. A. Fairbanks suggests the *meta* of the racecourse as an explanation of the *stele*, and Florence Bennett calls it a symbol of the original aniconic *xoanon* in the form of a pillar. But there is no parallel for the representation of the latter of these objects by a perfectly plain square *stele* without capital or base, and Athena has no direct connection with the racecourse. The goddess is certainly in the typical attitude of a spectator, but the riddle of the *stele* is still unsolved.

Lechat and E. Gardner suggest a date late in the 5th century, Kavvadias, Furtwängler and Graef in the middle of the century. Clearly later than the pre-Persian *Korai*, the face is undoubtedly Pheidian in type and the general treatment of the drapery shews Peloponnesian influence. The only archaic survival is the oblique hanging of the drapery. This Lechat and Gardner attribute to the sculptor rather than the period. But the provenance of the relief seems to make it clear that it is of an earlier date than the Parthenon, as the wall in which it was built is probably connected either with the embanking and supporting of the Parthenon site, or with the building of the Parthenon itself.

Δελτίον, June, 1888, pp. 103, 123; E. Gardner, *J.H.S.*, x., 1889, p. 267, fig. D; S. Reinach (C. Waldstein), *Rev. Arch.*, 1889, ii. p. 98; Μνημεία, pl. i.; Graef, *A.M.*, xv., 1890, p. 22; E. Gardner, p. 302, fig. 70; C. Robert, *Die Nekyia des Polygnot* (16<sup>tes</sup> Hallisches W. P.), 1892, p. 43; Furtwängler, *Meisterwerke*, p. 40; 'Εφ. 'Αρχ., 1901, p. 146:

Jamot (*Minerve à la ciste*), *Mons. Grecs.*, II. p. 34<sup>2</sup>; Lechat, *Mons. Piot*, III. 1896, p. 5, pl. 1.; Collignon, II. p. 143, fig. 70; Joubin, *Sculpt. Grecque*, p. 193, fig. 68. A. Fairbanks, *A.J.A.*, VI. (1902), p. 410; F. Bennett, *ib.*, XIII. (1909), p. 431.

# 696. FEMALE HEAD.



Found in Nov. 1888, near W. façade of Parthenon.

Pentelic marble.

H. 275 m.

Missing—ears and back of head, part of left cheek in front, part of *polos* crown.

The nose is damaged.

Put together from two pieces—upper part to mouth, and lower lip to chin.

The head, like No. 654, wears a *polos* crown instead of the Ionic *stephane*. On the crown is a design of lotus and palmette above and meander below in

green and red. The hair is red, and shews two superimposed fringes, waved below and zigzag above. The eyes and lids are painted in the usual way. They are straight, but narrow and with large ducts. The mouth is slightly curved, and the lips end in dimples. The cheeks and chin are not prominent, and the forehead is flat. The face thus shews mixed but predominantly Attic characteristics, with some admixture of Peloponnesian influence in the cheeks. It has none of the Ionian delicacy of Nos. 674 and 684, with which Lechat classes it. There is rather a general resemblance to Nos. 671 or 686.

It has been suggested that the *polos* crown is a mark of divinity, and that the head probably represents Aphrodite, but the argument is unsupported, and we certainly cannot maintain it, like Lechat, by pointing to the expressionless face as a mark of divinity.



To this head Schrader suggests the restoration of the lower part of a *Kore* from the knees downwards (inv. No. 493). Of the same material, and cut off behind in a similar manner, the fragment exhibits the same Attic style and simplicity. He finds also two fragments of a back (inv. Nos. 354 and 4136 with 154) which seem to belong to this statue.



The style of this statue is unique among the series of *Korai*, but seems to fall between Nos. 671 and 686, belonging to the period of earliest Peloponnesian influence.

*Δελτίον*, Nov., 1888, p. 201; Wolters, *A.M.*, 1888, p. 440; Lechat, *B.C.H.*, 1889, p. 148; E. Gardner, *J.H.S.*, 1889, p. 265; Lechat, *Rev. Arch.*, 1889, II, pp. 396—402, pl. xxiii.; Pavlovski, p. 228, fig. 78; Perrot, *VIII*, p. 625, fig. 320; Lechat, *Au Mus.*, p. 360, fig. 35; *Sc. Att.*, p. 392; Lermann, p. 69, fig. 31, pl. ix. (above); Schrader, *Arch. Marm.*, p. 45, figs. 38—41 (wrongly described as No. 698).

#### 697. FOREPART OF HORSE WITHOUT RIDER.

Found E. of Erechtheum in 1887.

Parian marble.

H. 1.13 m.

Missing—support under belly, hind-quarters and legs, except right hoof, right fore-leg except 16 m. on each side of knee, left hoof.

The break suggests that the statue was hacked in two. The colour of the mane is red, inside of mouth and nostrils red, pupil of eye dark. The horse paws the ground with his right fore-leg, raises and turns head over the right shoulder. Usual hole at back of head; there is no trace of a rider or of the attachment of harness on the body. It is thus likely that the horseman is standing in front arranging the bridle, as is the case with some figures of the Parthenon frieze. Fragments of a base (No. 571) shew the hoofs of a horse and feet of a man in just this position. The base is of a





rather more archaic type than this figure, but must have belonged to a similar group. Another base (No. 499) may have belonged to a similar group on a larger scale.

On first sight this horse seems to belong to the same composition as No. 700. The identity in scale, similar finish, and general resemblance suggest this view, but on closer inspection the differences are considerable. Firstly, the marble is different, secondly, the style is much more developed. In No. 697 we see the muscles of the chest and shoulder naturalistically and successfully rendered, the conventional incisions under the jaw replaced by modelling, and the eye without its conventional downward

duct. The ears are modelled with greater precision, and the structure of the forehead is most artistically executed. The top and back of the mane are carved with fine incised lines instead of being left flat, and the muscles of the fore-legs are more distinguished. The whole attitude of the horse with tossing head and distended nostrils breathes fire and energy. The scale, fine finish, and beautiful execution of these two statues, and Schrader's recent happy restoration of their fore-legs single them out as among the most characteristic examples of the delicacy and vivacity of pre-Persian Attic sculpture. Cf. Introduction, p. 51.

Winter would place it among the latest of the finds in the *Perserschutt*.

Wolters, *A.M.*, xii. 1887 (Winter), pp. 107, 144; Lepsius, p. 73, Nos. 50 and 84; Theoxénou, *Gaz. Arch.*, 1888, p. 38; Studniczka, *Jb.*, vi., 1891, p. 242<sup>3</sup>; Winter, *Jb.*, viii., 1893, pp. 140 foll., figs. 13A, 13B, 14A, 14B; Collignon, l. pp. 358, 9,

figs. 180, 181; B.-B., No. 459; Pavlovski, pp. 260, 262, figs. 91, 92; Perrot, viii. pp. 637, 639, figs. 326, 327; E. Gardner, p. 176; Lechat, *Sc. Att.*, pp. 399, 400, fig. 33; Joubin, *Sculpt. Grecque*, pp. 182—4, fig. 65; Schrader, *Arch. Marm.*, p. 81, figs. 72—75.

# 698. MALE FIGURE.



Body found in 1865 S.E. of Parthenon.

Head found in 1888 between museum and S. wall.

Parian marble.

H. 86 in.

Missing—arms from elbows, left foot and ankle, right leg from below knee, inserted eyes.

Damaged—nose, chin, cheeks and neck.

Put together from four pieces—head, body to knees, lower piece of left upper arm, left lower leg (added by Schrader).

Inserted—eyes (missing).

The head No. 699, which was found at the same time as the torso was fitted on by Furtwängler in 1880, and removed on the discovery of the right head in 1888, about the connection of which there is no doubt.

The pose is upright with the weight on the left leg, the right leg forward and bent at the knee. The arms hung by the sides and are connected with the hips by small supports. The head is upright with a slight turn towards the right shoulder.

The hair is combed down in fine ridged waves from crown under a ring going round the head, and then twisted over it in separate locks and tucked in again. Fine incisions denote the short locks in front of the ears and on the nape of the neck. The latter are arranged alternately in straight locks and curls. On the top of the head is a hole in which are the

remains of a *meniskos* broken off level with the head. No colour is preserved.

The eyes are high in the head and straight, Attic in shape, and without heavy lids. The nose is thin, the ears small and crescent shaped. The mouth is small and straight, ending in two angular cuts at each lip-corner. The chin is heavy, the three dimensions of the face being about .045 m., .04 m., and .055 m. The resemblance in proportion, shape and details of features to the head of the Harmodios at Naples is marked. The hand is of a different type from either Nos. 689 or 699. The back of the head is nearly straight, a point also visible in No. 689, but the top is flatter, and the angle of the lower jaw and chin much sharper.

The muscles of the torso are finely rendered and again shew great resemblance to the Harmodios. The navel is shaped like No. 692 but more softly worked; the *linea alba* does not appear below it. The pubes is not indicated. The lateral hollows of the stomach are prominent, but the angle in the hip-muscle is not strongly marked. The back is well hollowed and the chest inflated. Lateral gluteal depressions are to be noticed, and sloping shoulders with disproportionately narrow hips. The body is not dry and spare in Aeginetan fashion, but well covered with flesh. The superiority to No. 692 is very obvious, especially in the fine modelling of the thighs. Furtwängler aptly remarks the resemblance to the Harmodios, and his attribution of the statue to Kritios and his school cannot be contested. He remarks also that the movement of the legs is not communicated to the torso, i.e. the "rhythm" of Myron and Pythagoras is not yet studied. The head offers some resemblance to the small bronze head from the Acropolis (*Mus. d'Ath.*, pl. xvi.), but in shape, proportions, nose and mouth the latter is nearer to the head No. 689. The statue probably represents an athlete or ephebe. The fashion of the hair is reproduced in several contemporary statues, e.g. the bronze head just mentioned, the bronze of Castelvetro (Arndt-Amelung, *E.A.*, Nos. 571, 2), and the Aktaion from a metope at Selinos (B.-B., No. 290 n). The fine engraving of the hair on the neck has been attributed to the influence of work in bronze.



Pervanoglu, *Bull. dell' Inst.*, 1867, p. 76; Sybel, No. 5103c; Furtwängler, *A.M.*, v., 1880, p. 20, pl. i.; *id.*, 50th *W.F.P.*, pp. 132, 150; *id.*, *Arch. Anz.*, 1889, p. 147; *id.*, *Meisterwerke*, pp. 76, 81; *id.*, *Münch. Sitzber.*, 1897, II. p. 128; Wolters, *A.M.*, 1888, p. 226; *Δελτίον*, June, 1888, p. 104; Lechat, *B.C.H.*, 1888, p. 434; Sophoulis, 'Εφ. 'Αρχ., 1888, p. 85, pl. III.; *Μυμνησία*, pl. XXIX.; B.-B., No. 461 B; Bulle-Hirth, No. 52; Lepsius, p. 71, No. 36; Graef., *A.M.*, xv., 1890, p. 15; Overbeck, I. p. 205; Collignon, I. pp. 374, 375, figs. 191, 2; Pavlovski, pp. 113, 142, figs. 28, 42; Perrot, VIII. p. 495, figs. 253—5; Lechat, *Sc. Att.*, p. 452, fig. 38; Klein, p. 283; Schrader, *Arch. Marm.*, p. 59, fig. 48.

# 699. MALE HEAD.



Found S.E. of Parthenon in 1865.

Parian marble.

H. .225 m.

Damaged—nose, brows, right cheek, ears and hair.

The head was fitted on to No. 698 by Furtwängler in 1880, but removed in 1888, when the right head of the latter was discovered.

The head is inclined slightly forwards and towards the right shoulder. The hair is left rough, and confined by a plain band.

There is no hole above. Some

colour was visible at first. The eyes are straight with projecting lids, and well sunk under the brows, the ridge of which is raised above the forehead. They shew the ordinary colour scheme for the pupils. They are well arched and the underlids are hollowed from below, a new principle shewing an advance on No. 689. Also the corner of the upper lid is carried on beyond the lower lid, as in later art. The mouth is small and the lips parted, their corners finely worked into the cheeks without sharp transitions. The ears are damaged, but are of the crescent shape visible in Nos. 698 and 689.



The proportions of the three divisions are about .04 m., .05 m., and .05 m. The face is delicate and pointed, with oval forehead and deep Pheidon head with the back projecting well beyond the neck. The modelling is very soft and masterly. It shews a great advance on No. 689, especially in the treatment of eyes and mouth, and belongs to the great art of the middle 5th century. The flat cheeks, small mouth, and heavy lids recall the Peloponnesian influences observed in Nos. 644 and 657 but the workmanship is much more advanced. It clearly belongs to the Pheidon school, and is a work of superlative excellence. It cannot be earlier than 450—440 B.C.

The resemblance to the metope heads of the Parthenon is very pronounced, but it is clearly carved in the round, and too finely finished for such a purpose, although it might have been used as a model. Cf. Introduction, p. 28.

Furtwängler, *A.M.*, v., 1880, p. 20, pl. 1: Sybel, 5103<sup>b</sup>; Lepsius, p. 71, No. 39; B.-B., pl. 461 A; Lechat, *Sc. Att.*, p. 482, fig. 44; Klein, p. 283. Cf. also the notices of No. 698 at the time the heads were changed.

#### 700. EQUESTRIAN STATUE.

Found E. of Erechtheum in 1887.

Pentelic marble.

H. 1.12 m.

Missing—end of muzzle, legs (all but left fore-leg, which has been added by Schrader; the hoof is still missing) and tail of horse. Of the rider the left leg and hand, and the right leg to the middle of the shin are preserved.

The rider is nude but wears sandals, with straps between each toe, which are shewn by red paint. Blue paint on the instep denotes the latchet. His hand rests on the left thigh, and is pierced to carry the reins, which would be added in bronze. The hole for the bit is shewn where the head is broken. The muscles of the leg are shewn with care, and the whole execution is excellent, both of man and horse. The horse's head is turned slightly over the left shoulder and has the usual hole for the bridle at the back. The hogged mane is coloured blue. The eye shews the long old-fashioned duct and has a red iris with black pupil.

There is a great advance in the treatment of the body over the horses already noticed, with the exception of No. 697, though the head is perhaps not so true to life as that of No. 606. The chest muscles, however, shew no comprehension of the effect of motion. The horse stands on three legs and paws the ground with the left fore-leg. There is still a feeling of archaism in the building of the jaw and its conventional incisions to shew the skin folds. But the surface



is highly finished, and the treatment of the muscles very delicate. An octagonal support under the horse's belly is preserved and has been replaced by Schrader. Winter in his chronological study of the equestrian fragments attributes this figure and No. 697 to the early 5th century. The human leg shews an advance on No. 606, and the foot is among the most beautiful of the pre-Persian marbles.

It is hardly possible therefore to accept Winter and

Schrader's supposition that it belongs to the period of Chiot art. The vigour and life of the muscles of the neck shew conclusively that it belongs to the Attic line of development, although some Ionic influence may be admitted. Cf. Introduction, p. 51.

For bibliography, cf. No. 697. Schrader, *Arch. Marm.*, p. 81, figs. 72, 73.

### 701. MEDUSA HEAD.



Found in Dec., 1888, S.W. of Parthenon.

? Pentelic marble.

H. .25 m.

Of the archaic bogey type with round deep head, prominent cheek-bones, Attic-shaped straight eyes, and wrinkled nose with wide nostrils. The huge mouth is furnished with teeth and tusks; deep wrinkles descend from the corners of the

nostrils; the ears are clumsy; the tongue protrudes over the heavy square chin.

The hair is in square beads above a narrow *taenia* on the forehead, and below it in a fringe of four simple waves. The pupils are shewn by an incised circle and central dot. Traces of red colour are visible on hair, tongue, and lips.

Schrader has rightly restored the figure as a running gorgon by the help of some other fragments in the museum, and has fixed it as the central akroterion of the oldest Athena temple. In style the face shews close resemblance to the *Moschophoros*, especially in the treatment of the grooves between eyelids and eyebrows, and in the folds outlining nostrils and mouth.

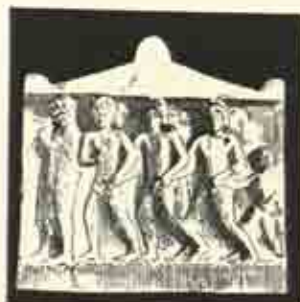
Remains of two smaller gorgons of similar type (inv. Nos. 3799, 3800, 3837, 3838) are to be distinguished, which probably belong to one or other of the smaller *poros* buildings.

*Δελτίον*, Dec., 1888, p. 219; Wolters, *A.M.*, 1888, p. 440;

Lechat, *B.C.H.*, 1889, p. 148; E. Gardner, *J.H.S.*, 1889, p. 265, fig. C; Lepsius, p. 74, No. 64; Collignon, i. p. 218, fig. 103; Perrot, viii. p. 624, fig. 317; Lechat, *Sc. Att.*, p. 121; Schrader, *Arch. Marm.*, p. 1, fig. 2.

## 702. Relief.

### HERMES AND THE GRACES (?)



In two pieces, of which one was found by the S.W. angle of the Parthenon in 1888, and the other, the larger one, near the Propylaea in Jan., 1889.

Pentelic marble.

H. (as restored) .395 m. Br. .425 m. H. of plinth .0215 m. H. of field of relief .253 m.

Missing—central akroterion and right top corner. The boy's left arm and right foot

are broken away, the lower part of Hermes' face is damaged, and the surface is injured in several places.

Put together from two pieces—the main piece, and the top left corner.

The relief is enclosed in a frame with pedimental ornaments, and contains five figures moving towards the left. First comes a male figure in profile playing the double flutes, with right leg advanced, and clad in a large himation. The muscles of his legs are strongly emphasized, and his feet are large, following the old convention in the greatest length of the big toe. His short hair is painted red and arranged in a roll round his head. Lids, brows and pupils are painted in the usual fashion. Following him are three female figures, each with right leg advanced and both knees bent in a running attitude. Their heads and bodies face the spectator, while their legs are in profile. The front lady has her feet flat on the ground, the right arm bent across the body holding a fruit, and the left hand grasping the extended right wrist of the middle figure. The two following are in the same position except that the middle figure has the right heel



raised, while the third lady takes a longer stride. She in her turn grasps the arm of a small boy, also in profile, who completes the group. He is only 18 m. high, and his left leg is furnished with a right foot.

The female figures are dressed in Ionic chiton with *kolpos* and himation. The first and third have their skirts gathered in a *παρυφή* in front. The himatia are worn like shawls loosely over both shoulders, and are distinguished by paint only. The first figure has no colour left on her garments, the second has a yellow chiton and probably a red himation, the third a plain chiton and red himation. The male figure has no colour on his himation, and the boy is nude.

The first female figure has a flat waved fringe with the usual mass of hair behind, coloured yellow; the second a wavy fringe with the back hair hanging in a mass on the left shoulder, coloured red; the third a wavy fringe with the hair in two short coils behind the ears, also red. All have the usual Ionic *stephanai*. The small boy's hair hangs straight on neck and forehead, simply incised and coloured red. The background is blue.

All have bare feet. The eyes are Attic-Ionic in type, the mouths terminated by cuts. The work is rather careless, the modelling of the boy, with arms of quite disproportionate length, being the most defective.

Lechat's view that the group represents Hermes and the Charites is now generally accepted. We know that the Charites had a cult in the Propylaea, and other reliefs of them have been found on the Acropolis (Furtwängler, *A.M.*, III., 1878, p. 181). The fact that the relief was found in the Propylaea, and the correspondence in appearance with other reliefs of Hermes and the Charites lead to the conclusion that we have here the same subject. At the same time the boy is not accounted for. G. C. Richards suggests that the figure is female and represents some local divinity. But it is clearly a boy and nude.

*Δελτίον*, Jan., 1889, p. 15; E. Gardner, *J.H.S.*, x. 1889, p. 265; *Μνημεία*, pl. xxx.; Lepsius, p. 75, No. 73; G. C. Richards, *J.H.S.*, xi., 1890, pp. 284, 5; Daremberg and Saglio, *Dictionnaire*, II. p. 1665, fig. 50; Perrot, VIII. p. 654; Lechat, *Au Mus.*, pp. 443 foll., pl. III.; *Sc. Att.*, p. 300.

**1332.** Relief of A POTTER.

Found E. of Erechtheum in 1887.

Pentelic marble.

H. 1.22 m. Br. .76 m.

The relief is in a frame with oval pediment above, and square cuttings for two akroteria. The lower plinth is .07 m. high, the side frames .021 m. wide. The actual field of the relief is .94 m. high, and the depth of relief is .04 m.—.045 m.

Missing—left arm from elbow to wrist, right arm from mid-biceps, body from chest to mid-thighs, feet, ankles, and lower part of lower legs, parts of chair-legs and seat. The right top and bottom corners are missing, as well as a section through the figure including lower half of right-hand side.

Damaged—surface generally, including forehead, eyes, and front of head, legs, and the vase held in the left hand.

On the sides of the frame are remains of inscriptions giving the name of the dedicator and probably of the artist. The

former ends in ΝΙΟΣ, which cannot be Euphronios, as has been suggested, but might be Pamphaios, among the Attic potters of the period known to us by name.

The relief represents a bearded male figure seated, facing left, on a four-legged stool without back or arms, holding two cylices in his left hand by the side of the seat, and probably with the right hand extended. The legs are together, with the right foot slightly advanced. He is clad in a himation wrapped round the lower limbs, but leaving the upper part of the body bare. His hair is combed in wavy lines from the crown of the head, and hangs low on the forehead and on the neck behind. His pointed beard projects in front. The drapery hangs very tightly round his legs, recalling the seated figures of the scribes in Room V. Incisions following the lines of the body denote the material, and the end of the garment hangs by the seat.

The features are very delicately carved, especially the mouth, whose subtle curve gives a very individual expression to the face. The shape of the head corresponds in general with the ephebe head No. 689, but the ear is different and the work is certainly earlier. The hand is very finely moulded and the cups and chair legs are treated with great care. In the large empty space to the left of the figure are traces of the outline of a figure in yellow paint, and, as the background was blue, this must represent an additional figure. The shape of the relief would naturally require another figure to fill it. It would hardly be natural to represent either a real person or the deity by paint only on a relief of this kind, but we might imagine here a statue of the deity, probably Athena Ergane, to whom the potter is making an offering in the manner of the craftsman of No. 577. The colours of the relief are well preserved. The background was blue, the inside of the frame red, the lips red, the himation a reddish-brown, the vases red and black. Red is also visible under the chair. Judging from the fine character of the carving, and the raising of the ends of drapery, we should probably ascribe the relief rightly to the best period of the Attic revival at the end of the 6th century.

Petersen, *A.M.*, 1887, pp. 145, 266; Pavlovski, p. 297, fig. 109; Lepsius, p. 75, No. 72; Lechat, *Sc. Att.*, p. 365,

fig. 29. Furtwängler, *Aegina*, p. 495, fig. 405; (inscription) Lolling, *C.I.A.* suppl. iv. 1, p. 132, No. 373<sup>m</sup>.

### 1340. Relief.

#### HORSE'S HEAD.



Found 1835, S. of Parthenon.

Pentelic marble.

H. .56 m. Br. .47 m. Th. .10 m. Depth of relief .06 m.

Missing—end of muzzle, body from below shoulder. The fragment is part of the right side of a slab, but it cannot belong, as Schrader suggests, to the same frieze as the three pieces Nos. 1342, 3, 4, for the material, thickness, and depth of relief are all different.

The mane is left uncovered except for the forelock. A large square hole at the base of the lock and a small hole above the mouth served for the attachment of the bridle. In the former the ear was inserted. The eye was also put in separately. The front line of the head is very flat and straight, and the bone above the eye is very prominent, while the line of the jaw is not emphasized. The veins are carefully shewn. This head is attributed by Schrader to the same frieze as Nos. 1342, 1343, etc., but the style is utterly different from the other fragments of the frieze; e.g. compare the forelock with the tails of the horses in No. 1342. The veins, too, shew that it belongs to a much later period. The finish of the side of the slab is different, and it probably belongs, not to a frieze at all, but to a 5th century votive relief.

Ross, *Arch. Aufsätze*, i. p. 93; Müller-Schöll, *op. cit.*, No. 163; Sybel, No. 7002; Friederichs-Wolters, No. 98; Studniczka, *Jb.*, vi., 1891, p. 243<sup>m</sup>; Lepsius, p. 75, No. 81;



Lechat, *Sc. Att.*, p. 412; Schrader, *A.M.*, 1905, p. 305 foll.; Furtwängler, *Münch. Sitzungsber.*, 1906, p. 143.

Two other fragments (Nos. 356 and 449) have been attributed by Schrader to the frieze of the Hekatompedon.

**1342.** Relief from a frieze.

MAN ENTERING A CHARIOT.



Broken in two pieces, found in 1822 near the Klepsydra (left-hand piece), and in 1859-60 on the E. side of Acropolis (right-hand piece).

Island marble.

Dimensions—Left-hand slab: H. 1·205 m., Br. ·73 m. Right-hand slab: H. ·90 m. Total breadth 1·075 m. The small plinth below is ·05 m. high, and projects ·03 m. The thickness is ·28 m., the depth of relief ·03 m. The sides are rough except for ·04 m. at the edges where the surface is smoothed for joining on to neighbouring slabs.

Missing—top right corner, right leg of figure.

Damaged—the whole surface is weathered and decayed, in particular the front of the car, the rail, the two lower spokes of the wheel, and the left arm, head, and face of the figure. The features are obliterated.

The relief represents a figure facing right and stepping into a chariot with the left foot. The hands are extended holding the reins; the head and body lean forward. The car has four horses whose tails and hind legs are seen on the right. Of the car we see the near wheel, body, and pole. It has a curved rail with a support. The figure is dressed in Ionic chiton with *kolpos* and *παρυφή*, and a himation worn like a shawl on both shoulders. The garments are represented in the usual Ionic way, cf. *Introd.* p. 44, and the notices of the *Korai*. The hair is arranged in an S-shaped knot behind in the fashion known as *krobylos* or *korymbos* (Studniczka, *Jb.*, 1896, p. 248 foll.). It is treated in fine wavy incisions. The figure is unbearded, and the forms of the body are soft and Ionic. But the head is round, and the profile fairly straight with the three divisions of the face about equal. The horses' tails are shewn by fine wavy incisions, and the muscles of the legs are well given. There are no surviving traces of colour. The style of the relief is formal and finicky, typically Ionian in its elaboration of detail.

Some controversy has existed as to the sex of the figure, since the fashion of hair and drapery were at one time supposed to be feminine. Athena, Nike, Apollo, and a Panathenaic victor have all been suggested. But the outline of the body, so far as it is visible, seems to be male, and the hair and drapery can be paralleled in other masculine figures, e.g. No. 1343 and No. 633. *A priori*, a male charioteer is much more probable. Any more definite identification of the figure would be dangerous. The block clearly belongs to a frieze of which several other fragments remain (Nos. 1343, 1344 and 356, and possibly 449). Elements of this frieze were chariots, walking figures, and seated figures. It is thus analogous to the Panathenaic frieze of the Parthenon. Schrader maintains the theory that we have in these fragments the remains of the marble frieze of the Hekatompedon, which

remained standing through the Persian wars, and in fact existed for centuries on the Acropolis. He sees in this frieze the reason for the erection of the Parthenon frieze in such an unsuitable position, since the new temple was to be lacking in no detail of the old. As evidence for survival of the Persian sack he instances the remains of architrave and triglyph frieze in the north wall of the Acropolis, and explains the paucity of the remains by the building activities of the Byzantine period. Furtwängler suggested that it belonged to the altar of Athena, but there is no particular appropriateness in the subject. Heberdey has suggested the pre-Persian propylaea, but here again it is a mere conjecture.

It certainly was the frieze of a rectangular building, for No. 1343 is smoothed on one of the sides, but it is dubious if that building could have been the Hekatompedon, as surely more fragments would have survived. It may have belonged to some altar or small shrine which escaped the Persian sack, as it has clearly been exposed to rain for a number of centuries.

The style of the fragments is Attic-Ionic, cf. p. 22, with mixed characteristics from both schools of sculpture. The drapery and hair are carved with Ionian delicacy, but the features, in so far as they can be recovered, are Attic. The vigorous muscles of No. 1343 are certainly due to an Attic artist. But the date would seem to be rather earlier than the remains of the pediment of the Hekatompedon, as the drapery is more formal, and the *krobylos* type of coiffure is archaic.

Lebas-Waddington, *Voy. Arch. Mons. figs.*, pl. 1.; Lebas-Reinach, *Mons. figs.*, pp. 50, 51; *Bibliothèque des Mons. figs.* (addenda), p. xiii.; Prokesh von Osten, *Denkwürdigkeiten und Erinnerungen aus dem Orient*, II. p. 395; Müller-Schöll, *Arch. Mitt. aus Griechenland*, II. 4, p. 25, No. 11; de Sauley, *Rev. Arch.*, 1845, p. 271; Gerhard, *Annali*, 1837, p. 115; Bötticher, *Die Akropolis*, p. 85; Martinelli, 3; Pervanoglu, Brunn, Michaelis, *Bull. dell' Inst.*, 1860, pp. 53, 114; Fellows, *Discoveries in Lycia*, 1841, p. 170; Bursian (Ersch und Gruber, *Encycl. Ant. Gr. Kunst*), p. 418; Beulé, *La Sculpture avant Pheidias*, p. 106 (*Gazette des Beaux-Arts*, 1864); Brunn, *Münch. Sitzungsber.*, 1870, II. pp. 213, 214; Lübke, *Gesch. der*



*Plastik*, i. p. 128; Braun, *Gesch. der Kunst*, ii. pp. 188, 549; Lucy Mitchell, *A History of Ancient Sculpture*, p. 228; Purgold, *Ἐφ. Ἀρχ.*, 1885, p. 251; Sybel, No. 5039; *Weltgesch. der Kunst*, p. 121, fig. 106; A. S. Murray, i. p. 142; Friederichs-Wolters, No. 97; Milchhöfer, *Arch. Zeit.*, 1883, p. 180; Hauser, *Jb.*, 1892, p. 54; Overbeck<sup>4</sup>, i. p. 203, fig. 47; Collignon, *L'Arch. Gr.*, p. 136; *Histoire*, i. p. 377, fig. 194; Baumeister, *Denkmäler*, i. p. 342, fig. 359; Pavlovski, p. 294, fig. 106; Perrot, viii. p. 651, fig. 335; B.-B., No. 21; Lepsius, p. 75, No. 78 (wrongly called Pentelie marble); Studniczka, *Jb.*, 1896, p. 265, fig. 7; Savignoni, *R.M.*, 1897, p. 313; Lechat, *Sc. Att.*, p. 408; Klein, p. 268; Schrader, *A.M.*, 1905, p. 305 foll., pl. xl.; Furtwängler, *Münch. Sitzungsber.*, 1906, p. 143.

**1343.** Relief from a frieze.

BEARDED MAN in profile.



Found near Propylaea by the S. wall of the Acropolis in 1859.

Island marble.

H. .44 m. Br. .64 m.

Th. .28 m.

The slab is the top left-hand corner of the corner slab of the frieze. This can be fixed by the smoothness of the left edge of the block

and the shape of the cramp-hole above. The surface is damaged by exposure, but not so badly as No. 1342.

Missing—body below waist, right arm from elbow, left arm from top of biceps.

The relief represents a bearded figure moving to the right, clad in an *exomis*, or sleeveless tunic of fine material, the texture of which is shewn by fine wavy incisions, every third incision being deeper than the other two. The garment is fastened by a brooch on each shoulder. The left arm is extended forward, the right drawn back and bent at the elbow. The hair is arranged in the *krobylos*



like No. 1342, and is carved in the same way. A narrow ring ran round the hair, and on the head is a *petasos*, or flat hat with a wide brim. The eye is shewn in full view, though the face is in profile, and is of Attic shape (cf. p. 16); the mouth is straight and the lips are ended in the drooping moustache; the shoulders are broad and muscular. The nude parts are finely modelled, but the *axomis* hides the muscles of the chest. The style is archaic, with body in full view, but head in profile. The type of face does not differ much from the *poros* heads, or the earlier marble heads like No. 653, but it is finer and more developed than the *Moxchophoros* (No. 624).

Various identifications have been suggested, Hermes (usually in the older authorities), Theseus (Conze), or Hephaistos. But there is no real reason for seeing a deity here, and a mortal is more likely. The style is identical with No. 1342, and the block is of the same dimensions. There is therefore no doubt that they belong to the same composition.

Conze, *Nuove Memorie dell' Inst.*, p. 408 foll., pl. xiii.; Sittl, *Die Patrizierzeit der Gr. Kunst*, pl. iii., 22; Sybel, No. 5040; Pervanoglu and Brunn, *Bull. dell' Inst.*, 1859, p. 197, 1860, p. 53; *Arch. Anz.*, 1860, p. 6\*; *Arch. Zeit.*, 1868, p. 75; Bursian (Ersch and Grüber, *op. cit.*), pp. 82, 418; Beulé, *Sculpt. av. Pheid.*, p. 91; Friederichs-Wolters, No. 96; Overbeck, i. p. 204; Collignon, i. p. 378, fig. 195; Pavlovski, p. 295, fig. 107; Perrot, viii. p. 653, fig. 334; Studniczka, *Jb.*, 1896, p. 265, fig. 8; Schrader, *A.M.*, 1905, p. 305 foll., pl. xii.; Furtwängler, *Münch. Sitzb.*, 1906, p. 143.

### 1344. Relief.

PART OF STOOL AND SEATED FIGURE.

Found before 1881.

Island marble.

H. 40 m. Br. 39 m. (front surface 29 m). Th. 25 m.  
Depth of relief 03 m.

This fragment shews the top right-hand corner of a folding stool with a cushion on it, and traces of a figure sitting on the stool and facing left. All the traces visible



are two folds of a himation, one hanging in front of the stool, and one above it. The corner of the stool has a circle in relief upon it. The surface has lost its fine finish through exposure, but is not so badly damaged as No. 1342. The dimensions suggest that this fragment belongs to the same frieze as Nos. 1342 and 1343. Schrader interprets it as part of a seated deity

watching, like the deities of the Panathenaic frieze, the approach of a procession.

Sybel, No. 5042; Milchhöfer, *Arch. Zeit.*, 1883, p. 181; Schrader and Furtwängler, *op. cit.*

### 1350. Relief.

FEMALE FOOT and skirts of drapery.

Pentellic marble.

H. 335 m. Br. 355 m. Th. 14 m. (broken behind). The plinth is 07 m. high, and projects 04 m. The frame on the right is 04 m. wide. Depth of relief 04 m.



The fragment shews a foot wearing a sandal belonging to a figure facing left clad in chiton and himation. The chiton hangs in elaborate doubled folds, while the

himation is smooth with one large doubled fold. No colour is preserved, though there are traces of a vanished border

pattern round the bottom of the himation. The frame, which resembles that of No. 1332, shews that the figure belonged to a separate votive-relief. The style is quite different from those lately described and belongs to a more developed period of art in the early 5th century. It may be compared closely with the slightly more advanced *stele* found on the Esquiline (Ghirardini, *Bull. Com. di Roma*, 1883, p. 144, pl. xiii.).

### 1360. FEMALE FIGURE.



Put together by Schrader in 1907.

Island marble.

H. 1.88 m. (including plinth .06 m.).

Missing—head, both arms, right leg between knee and ankle, drapery ends, most of surface of figure.

Damaged—all the front. Much of the figure is restored in plaster.

Put together from seventeen pieces:—neck; three pieces of back hair; back of right shoulder; two pieces of right elbow with falling drapery; back of left shoulder; body to knees; two pieces of left leg and gathered drapery to above ankle; small piece above ankle; feet and plinth in five pieces.

The pose is the ordinary one with left foot forward. The figure stands on a thick rectangular plinth, rounded in front.

The costume consists of Ionic chiton and himation. No

colour or pattern is preserved. The folds gathered by the left hand are deeply and finely cut with the saw, and traces of the drill are visible. The folds that radiate from the left hand across the legs are raised. The left leg and gathered drapery are practically the only undamaged parts of the front surface. This drapery strongly resembles Nos. 669 and 681 in the fineness of the cutting.

The hair falls in a mass behind of fourteen flat wavy locks, parted in the centre, and each divided into four strands. The ends are free. No colour is preserved.

The feet are bare and bony in structure, and the second toe is markedly the longest. The muscles of the left leg and knee are prominent. The shoulders are broad. Further description is impossible owing to the condition of the statue, but in all recognizable features there is considerable resemblance to Nos. 669 and 681. We may therefore conclude that the statue belongs to the full Attic school.

Schrader, *Arch. Marm.*, p. 24, figs. 20—21.

### 3832. LION.



Island marble.

H. 38 m. L. 49 m.

Put together from three pieces, but very much broken and damaged, and without legs.

The lion is probably couchant to left, with the mouth open in a

roar of defiance.

The eyes, unlike those of the *poros* lions and bulls, are oval and slanting, with the corners continued by incisions. The mane is shewn by incisions, and is purely conventional, being shewn by locks raised from a dark-blue background. The ears are also formal and out of place on the top of the head. The body shews no naturalism.

Such a type of lion is utterly different from the vigorous type of the *poros* lions. The similarity in the treatment of the mane to the Ionian horses shews that we have here to deal with an Ionian type of lion, stylised and unreal.



Schrader has found fragments of a second lion in the converse position, and a lucky discovery of Heberdey shews that the two lions formed a votive dedication (cf. No. 140).

Schrader, *Arch. Marm.*, p. 72, figs. 61—64.

**4119.** Fragments of EQUESTRIAN STATUE.

Parian marble,

H. 13 m. (horse only).



Missing—end of muzzle, part of mane, lower part of chest, legs and hind-quarters. Fragments of the rider's legs are visible well forward on the horse's back. The horse shews the thin arched neck of the last figure, but the mane is treated in a more elaborate way in rows of square zigzag locks. The forehead like that of the last figure is flat without heavy hollows behind the eyes, and the eye is round and not deeply worked. The rider sits

well on to the horse's back, not above it like 590 or 148. Holes on the right cheek and on the top of the head served for the attachment of the bridle. In the illustration the torso of 623 is restored above the horse. Its scale and style seem to make the connection clear, cf. p. 156.

There is no doubt of the Ionian character both of horse and rider (cf. p. 50).

Winter, *Jb.*, viii. (1893), p. 140, No. 11; Lechat, *B.C.H.*, 1888, p. 243; Schrader, *Arch. Marm.*, p. 78, figs. 70 and 71.

**4557.** Cf. p. 90.



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